

THE LONDON SHAKESPEARE

VOLUME I

The Comedies (1)

THE LONDON SHAKESPEARE

A new annotated and critical
edition of the complete works
in six volumes edited by the late

JOHN MUNRO

*M.A., sometime Assistant Director of the
Early English Text Society and formerly Member of
the Councils of the Philological Society and of the Malone Society*

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Volume I
The Comedies (1)

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PREFACE

UNLIKE the reputation of some dramatists, popular in their time, Shakespeare's has never ceased to expand. One may even say with some fairness that, along with the Bible, politics and the weather, William Shakespeare now forms a part of the mental furniture of humanity at large.

Not only have the prophetic judgements of his contemporaries been abundantly fulfilled among his own countrymen, but his fame has come to be chronicled in every language in the civilized world.¹ Not only do his plays continue to provide professional actors with their most eagerly contested challenge, but give pleasure in action to thousands of amateurs in universities, schools and civic groups; and while there are almost as many books about Shakespeare as there are words in the Canon, Stratford-Ontario and Stratford-Connecticut now call theatre lovers to the same riverside fare as that provided by Stratford-on-Avon itself.

It stands to reason, therefore, that almost any new and well-produced edition of Shakespeare's work will answer a demand from some quarter. Much harder does it become, by contrast, to say anything new or even worthwhile *about* the man and his work. Not only are there legions of expert scholars for whom nothing short of novel, specialist enquiry will seem of any serious use; but almost every individual already interested in Shakespeare, however casual the acquaintance, feels himself equipped with sufficient quotations to argue his own intuitive viewpoint against all comers.

In the light of all this, preparing an Introduction to yet another edition is a daunting prospect: but it is made easier than it may have been hitherto in at least two respects. First, the patent hopelessness of being exhaustive directly prompts the author to jettison any notion that he is possessed of some Philosopher's Stone that will finally reveal the Swan of Avon in all his glory. Secondly, the consequent pressure to select, minimizes the risk of his advancing some personal hobby-horse at the expense of general interest and overall proportion. Acknowledging that these advantages exist, however, does not safeguard the author from falling a victim to a further deception: interpreting 'general interest' to mean selection of only such material as is of interest to the present day. That this danger is a real one is readily

¹ The City Library at Birmingham keeps a record of every production of a Shakespeare play in all countries: also, of editions of his work, translations, commentaries, etc. The collection includes photographs, designs and other illustrative material.

apparent to anyone who cares to view the corpus of Shakespeare criticism in chronological order: editions, prefaces, essays and books, not to mention illustrations and productions.

In this Introduction, I have tried to adhere to fact rather than surmise. I have selected four topics for separate treatment: what is known of Shakespeare's life, an account of his theatre, a discussion of his audience and their tastes and a survey of his standing both in the theatre and among scholars from his own times to the present day.

I have not given much space to developments in modern literary criticism, since this subject is already covered in relation to each play within the independent introductions. These prefatory notes were written by the editor, J. J. Munro, before he died suddenly on 26 October, 1956. He was then seventy-three and the whole of the present edition was ready for publication short of the General Introduction.

The facts relating to Mr. Munro's connexion with scholarship must be among the most curious in the history of English letters. Scholarship was his first love and one which he pursued on his own initiative when he started work in the Post Office in his early teens. At the age of twenty-six he managed, as one of Dr. Furnivall's 'working men,' to earn a place in the English School at Oxford, and in 1913, to proceed to the degree of M.A. Furnivall was not the only person to have recognized his scholastic ability, for Sir Israel Gollancz appointed him, while still a very young man, as assistant director of the Early English Text Society, in which capacity he edited Capgrave's *Life of St. Augustine* and *Life of St. Gilbert of Sempringham* and Caxton's *Life of Jason*. This work, together with his editions (with Furnivall) in Shakespeare Classics of *Romeus and Juliet*, *The Troublesome Reign of King John*, and *Shakespeare: Life and Work* (again with Furnivall), was achieved before and during his time at Oxford. Shakespeare enthusiasts probably know him best by his *Shakespeare Allusion Book* of 1909, revised and re-edited from C. M. Ingleby's *Shakespeare's Centurie of Prayse* of 1874.

Then, in 1914, the outbreak of war and the knowledge of telephones he had acquired with the Post Office combined to take him away from a career in scholarship. He joined the Royal Engineers (Signals), served in Gallipoli and Palestine, won the M.C. and continued to work in the Telephone and Telegraph service until the end of the Second World War, which saw him as traffic manager in London of Cable and Wireless communications.

On retirement, he returned once more to scholarship and acquired a very good Shakespeare Library, his first having been dispersed. The harvest that he reaped from it is this edition of Shakespeare's plays and poems. The long interval of thirty years between his early studies and their resumption did not involve total severance from the changing trends of scholarly opinion: for he was a contributor to several

periodicals including *The Times Literary Supplement*, the *Athenaeum* and *Modern Philology*. For some years he served on the council of the Philological Society, and in 1948 he was elected to the council of the Malone Society where his advice was found to be as useful on practical matters as on scholarly ones.

It would clearly be impertinent and probably inadvisable as well to tamper with the work of such an editor. Accordingly, the text here given together with all the variant readings appended in footnotes, the independent Introductions to the plays and the Bibliography are published exactly as the late editor left them: in corrected foundry proof stage.

If errors, omissions, disproportionate emphasis or other such faults are found in the General Introduction, these should not be attributed to Mr. Munro, but to me; since, in the absence of any pointers from him as to the structure or content he had intended, I have followed my own judgement in trying to place his work within an appropriate frame: an up-to-date account of Shakespeare's life and theatre both in Elizabethan times and in the wider context of subsequent criticism.

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25 January,

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GENERAL INTRODUCTION

1. *Shakespeare's Life: 1564-1616*

AN idea that nothing is known about Shakespeare has taken root with all the authority of myth. Yet anyone who has had his purse besieged by the plethora of Shakespeare souvenirs at Stratford-on-Avon has ample cause to wonder.

New Place, Charlecote, the Grammar School, the house in Henley Street, the Church of Holy Trinity, and many another guide-book place of pilgrimage suggest considerable factual knowledge about the man's life in his native town. This in turn suggests that more may be known about his life in London than is commonly supposed. Nor is this idea mistaken, since his contemporaries left behind them more than two hundred direct references to him; now conveniently collected in the *Shakespeare Allusion Book*.¹

The truth is that his career is surprisingly well documented. Even his private life is depicted in remarkable detail at isolated moments within that career, but there are substantial gaps. It is these gaps which have provoked a succession of speculators on the nature of poetic genius into inventing a biographical apocrypha, much of which has come to pass for fact by simple reiteration. One such gap, for example, is evidence of the actual schooling Shakespeare received. To fill it, gossip has been given the status of fact; the credentials of the informants conveniently set aside; and the plays ransacked for quotations which, out of their context, or in their imagery, might corroborate the supposition. Legend has it therefore that he was sent to school at King Edward's Grammar School, disliked his tutors, preferred poaching on the Lucy estate, was apprenticed as a butcher and ran away from home when he had made life in Stratford too hot for himself. From this it is assumed that he was, if not illiterate, at best a freak of nature—a notion which finds its most ridiculous extension in suggestions that someone else wrote his plays and poems. Another gap is factual record of his domestic relationships. Here again, however, he has been pursued into his work, especially the Sonnets, and found to be a man, if ever there was one, who was 'passion's slave.'

These romantic legends will doubtless be clung to as long as credulous tourists remain fair game to their perpetuators and so long as ordinary men and women, disappointed in some aspect of their private lives, equate their own shortcomings with the mark of genius by reading

¹ C. M. Ingleby, *Shakespeare's Centurie of Prayse: being Materials for a History of Opinion on Shakespeare and his Works, 1591-1693*; revised by J. Munro as *The Shakespeare Allusion Book, 1591-1700, 1909*, and re-edited by E. K. Chambers, 1932.

them into Shakespeare's text. Unfortunately these fictions cannot be regarded as harmless: for, put together, they make up a weight of biography which, if used as an aid to interpretation of the plays, leads to dangerous or at least debatable conclusions. The more real, for instance, the Dark Lady of the Sonnets becomes in the imagination, the more difficult does it become to disassociate her from Cressida or Ophelia, let alone to approach the tragedies objectively.

Happily, the present century has seen the publication of new factual material from many quarters which, assembled first in E. K. Chambers' *William Shakespeare* (1930), and then again with additions, revisions and improvements in Professor Alexander's *Shakespeare's Life and Art* (1939), and M. M. Reese's *Shakespeare, his World and his Work* (1953), offers the present generation a more balanced portrait of Shakespeare than has ever been available before. What emerges is a man neither unusually learned nor a country bumpkin; a shrewd man of business, with an eye on his family prospects; independent in his relations both with his professional colleagues and with his social acquaintances; above all, a poet of genius sufficiently in tune with his times to recognize in drama the ideal medium in which to put his creative ability to maximum personal advantage; and sufficiently self-aware never to step outside the bounds of his personal limitations.

Shakespeare is perhaps most satisfactorily approached in the context of his family. His father, John Shakespeare, was a man of yeoman stock, brought up as a farmer during the initial years of violent controversy succeeding the Reformation. In 1552 he acquired a house in Stratford-on-Avon where he traded in the finest sorts of skins. Whether as a farmer or merchant or both, he quickly amassed solid wealth—enough at any rate to be found a worthy match for a young lady whose family were gentry, Mary Arden. She brought him nearer to his own goal of crossing the vital dividing line in Tudor society represented by the possession of a coat of arms. This he applied for in 1576, having held office as an alderman and as a Bailiff in the Stratford Corporation for some ten years. His eldest son William was then twelve years old. Two girls, Joan and Margaret, had preceded William, but died in infancy. Of the five children born subsequently—Gilbert, Joan, Anne, Richard and Edmund—Anne also died in infancy.

Clearly John Shakespeare and his wife Mary were not only people of substance, but of influence in a large market town. There is ample documentary proof that they continued in this happy state for the remainder of their lives, despite serious involvements in social or, more probably, in religio-political trouble. In 1596 John renewed his application for a coat of arms which was granted on the grounds that he had been "the Queen's officer and chief of the town of Stratford-upon-Avon," had married "a daughter and heir of Arden, a gentleman of worship," and was worth £500. He died in 1601, leaving William as heir to both his property and his reputation in Stratford. This bourgeois,

domestic "success story" is carried on steadily throughout the reign of James I. In the year after John Shakespeare was elevated from "yeoman" to "gentleman," William bought New Place, one of the largest houses in Stratford. He was by now a family man himself, having married Anne Hathaway, a neighbouring farmer's daughter, in 1582. She came from the farmhouse called Hewlands at Shottery, and was six years his senior. There were three children of the marriage, Susanna, born in May 1583, and the twins Hamnet and Judith, born in February 1585. The twins were christened after close Stratford friends of Shakespeare's, Hamnet Sadler and his wife Judith.

In the year of family success, 1596, however, tragedy overtook the Shakespeares in the death of William's only son, heir to the newly acquired coat of arms. Nevertheless, William's energies continued to be centred upon securing that inheritance for his daughters. Property which he had once owned in London was sold while large investments in land and property were made in and around Stratford. Susanna married her father's friend, the physician John Hall, in 1607 and bore him a daughter, Elizabeth, in the following year. In 1609 Mary Shakespeare, William's mother, died and was buried in Stratford. His brother Edmund, a fellow actor, died in London in 1607; and his two other brothers, Gilbert and Richard, in 1612 and 1613 respectively. Richard had lived in Stratford all his life.

Three years later, as William neared death himself, who was left of the family to provide for? His wife, his daughter Judith, his sister Joan and his married daughter Susanna with her husband and daughter. Two months before he died, Judith married Thomas Quiney, a citizen of Stratford. Shakespeare's will takes notice of this fact. Judith was married in February and the will, signed in March, is scored through with changes in the original draft which make his purpose plain. It was to ensure that his own and his father's material achievements, after due provision had been made for relatives in accordance with the customs of his time, should pass on unimpaired to the closest lineal descendant: that is to say to Susanna and her family, unless Judith produced a son.

These are the salient documented facts concerning Shakespeare's life in Stratford. What may we deduce from them? First, there is the startling simplicity of it, paralleled in countless other families and towns throughout the land and down the centuries. Indeed, were Shakespeare not our greatest poet no-one would trouble to pursue the story further. People, however, are reluctant to believe that genius can accompany such simple domesticity, especially clever people. The record of Shakespeare's life in Stratford allows such people scope for the insertion of romantic mysteries on three counts. There is first the fact that no documentary evidence survives of where or how he was educated.¹

¹ See p. xvi.

Secondly there is the entry in the Bishop of Worcester's Register¹ of a special licence for him to marry Anne Whateley of Temple Grafton² (dated 27 November, 1582) of whom nothing is subsequently heard: for when the bond exempting the Bishop from any liability arising was produced next day, it was to marry Anne Hathaway, by then already pregnant.³ Thirdly, there is the identity of Mr. W. H., to whom the sonnets are addressed, and the famous Dark Lady, who together with a young man are the subject of many of them.⁴ These mysteries, between them, and with the seasoning of gossip allusions, have led to the steady development of the most persistent Shakespeare myth: that he betrayed his betrothed, married a woman six years older than himself to save her good name, swiftly deserted her for either a homosexual attachment or a worthless, dark-haired courtesan, or both, and came near to losing his wits in consequence. Against this it must be stated that he survived to write twelve more plays, engaged in some ten years of brilliantly successful theatre management and retired to the financially well-feathered nest of his family in Stratford.

The recorded facts of his life in London once again argue a straightforward "success story." The first dated knowledge of him there is the publication in 1593 of *Venus and Adonis* dedicated to the Earl of Southampton, followed in 1594 by *The Rape of Lucrece* dedicated to the same patron; while in December of the same year, Shakespeare, along with other members of the Lord Chamberlain's company of actors, received fees for performances at Court. We may say definitely, therefore, that at the age of thirty he was established in London; acquainted with a noble patron; a member of the foremost acting company in the Kingdom, with the probability that he had already written some seven plays (2, 3, 1, *Henry VI*, *Richard III*, *Titus Andronicus*, *Comedy of Errors* and *Two Gentlemen of Verona*); a poet of distinction and, last but not least, nearly rich enough to buy New Place. We know too that he was a householder in the parish of St. Helen's Bishopsgate in 1595/6 but that he moved in 1597, probably to

¹ I.e. The Register of the Consistory Court of the Diocese. The period 2 December to 13 January was one of several in which banns could not be called in church nor marriages solemnized, except by special licence. The licence was usually granted provided a bond was produced indemnifying the Bishop against any irregularities which might arise subsequently.

² A village five miles from Stratford. Anne Hathaway is described in the bond as "of Stratford in the diocese of Worcester." Possibly, Whateley is a scribal error for Hathaway, and Temple Grafton the church in which the wedding was to be solemnized.

³ It was usual to regard the consummation of a marriage as legitimate after the ceremonial plighting of troths before witnesses. The troth plight and subsequent solemnization of matrimony in church could be separated by a considerable lapse of time.

⁴ None of them has ever been positively identified.

Bankside where, in 1598, his Company erected the first Globe theatre and where, in 1600, he is known to have been residing in the Bishop of Winchester's Liberty of the Clink, Southwark. In 1598 he is known to have acted in Jonson's *Everyman in his Humour*, and in 1599 he became one of the housekeepers¹ of the Globe with a one-tenth share in those takings which were apportioned in the likeness of rental. The Sonnets were behind him, and another ten plays (*Love's Labour's Lost*, *Romeo and Juliet*, *Richard II*, *Midsummer Night's Dream*, *King John*, *Merchant of Venice*, 1, 2 *Henry IV*, *Much Ado about Nothing* and *Henry V*).

At the turn of the century he was thus thoroughly established in a world fraught with troubles (and for no-one more so than the average actor or man of letters), with a large income derived from published poems, actor's fees and a share of the ownership of a public theatre. He had lived through eventful times: burnings for heresy still aglow in men's minds, the Spanish Armada, the execution of Mary Queen of Scots, attempts to close the London theatres, expeditionary forces to the Low Countries and Ireland, naval engagements in the Indies and the burning of Plymouth and Falmouth by Spaniards. The Essex Rebellion was only a year ahead. In what lingered of Elizabeth's reign he produced some seven more plays (*Julius Caesar*, *As You Like It*, *Twelfth Night*, *Hamlet*, *Merry Wives of Windsor*, *Troilus and Cressida* and *All's Well that ends Well*).

With the accession of James I in 1603, Shakespeare's fortunes improved still further: for the new King took the Lord Chamberlain's company under his personal patronage. In August, 1608, his income was increased by his becoming one of the original housekeepers of the Burbage brothers' new Private Theatre in the Blackfriars. His share was one-seventh. In the new reign he had written another seven plays (*Measure for Measure*, *Othello*, *King Lear*, *Macbeth*, *Antony and Cleopatra*, *Coriolanus* and *Timon of Athens*).

Both theatres prospered exceedingly under the management of the King's Men until 1613, when the Globe was destroyed by fire. Earlier that year, Shakespeare bought the Gatehouse at Blackfriars for £140,² appointing a fellow actor, Heminge, and the landlord of the Mermaid Tavern as trustees. He received 44s. in March of the same year for his part in preparing Lord Rutland's "impresa" at a Tournament.

¹ The name assumed by the owners of Elizabethan Theatres, who were responsible for ground rent and upkeep. At first they took all moneys received for places in the galleries: later, half the gallery takings.

² *The Site of the Office of The Times*, privately printed in 1956, pp. 103-4, gives reason for thinking that this house did not necessarily abut upon the present Ireland Yard as Sir Edmund Chambers supposed. (vide *William Shakespeare*, 1930.)

Together with his son-in-law, Dr. John Hall, he made a visit to London in 1614. Perhaps this was the occasion of his selling his interest in the two theatres, for they were valuable holdings and do not figure in his will. The burning of the old Globe and the expense of building the new one a year later could have provided good reason for taking such action.

Apart from this speculation and the now generally accepted conjectural order and dating of the plays, all else is fact supported by documentary evidence. The picture of Shakespeare in London that results is of an actor and poet who merged his twin talents into playwriting. This brought him success enough to become a sharer in the profits of two theatres together with promotion into the sovereign's personal household. In an age which saw Marlowe murdered, Ben Jonson in two fatal duels, and other dramatists in penury, no breath of scandal social or political attaches to his name or blemishes the progressive success leading to retirement at Stratford. The testimony of his contemporaries corroborates this impression at every turn. If Ben Jonson alone rated him at near his true stature, all his fellows speak of him as amiable and industrious, witty and of gentle disposition.

There remains the enigma of his education. With the attendance record at Stratford Grammar School missing for the period in question, there is no certainty that he was a pupil there, probable though it would seem in his family circumstances: nor has it been suggested that he went to either of the Universities. If he did attend Stratford Grammar School, as his father's son he would have been educated free of charge until he was sixteen.

Some critics have surmised that the portraits of schoolmasters in the plays, notably Holofernes and Sir Hugh Evans, are drawn from his own, grudging scholastic experience: but they could as easily have been portraits of acquaintances in later life. Others again have suggested that his father secured him a place as a chorister or as a page in a noble household, either of which posts would have taken him away from Stratford early in life and given him both opportunity enough for an independent career in London and that knowledge of noblemen's manners apparent in the early plays. Studies of his reading show him to have been a man of wide rather than specialized taste, and it is worth remarking that most of the strictures on his educational achievements came initially from University graduates who were, on that account, likely to have a far more recondite knowledge of Latin and especially Greek literature.

There is, however, no reason to suppose that the Grammar School education or its equivalent, whichever Shakespeare received, was of a low standard. Its main purpose was to train its students in the means of communication then practised by literate people: and it therefore gave them a firm grounding in Latin and an acquaintance

with Greek, from which were derived the rhetorical arts of expression in writing and oratory. It included a reading, in the original, of Ovid, a little of Plautus and Terence, 'sentences' from Seneca, Cicero and Horace and maybe some Virgil. It certainly acquainted them with the Bible and provided them with the basis for acquiring a reading knowledge of French and Italian should they have wished or needed to do so.¹ In short, it was an education lacking any pretension to the fierce specialization of modern times, or even to the discipline in study that a university graduate of those times could have claimed; but it was sufficiently broad and thorough to carry merchants through life, to prepare many for entering the universities and to give young minds the keys to the most important sources of narrative and imagery, both new and old. For a dramatist, little else is necessary beyond a knowledge of people and of the actor's craft.

Every reader, in the absence of firm external evidence, must here be his own judge, using the internal evidence of the plays as he sees fit: also in the Whateley, Hathaway, W. H. and Dark Lady tangle. He would be wise, however, to temper his verdict by reminding himself that on the one hand works of artistic genius are not usually the fruit of a nature shaken by passion to the point of madness; and that on the other, such a temperament does not usually enable a man to maintain smooth working relations with his professional colleagues over twenty years of business endeavour. At all times he should view Shakespeare in the context of his family, his friends and his property in Stratford-upon-Avon.

Doubtless Shakespeare, if we are to account for his plays, *ought* to have achieved an M.A. at both Universities, to have been as lascivious as Antony and as jealous as Othello, to have murdered Marlowe or even have been Bacon; but other generations who have made such rash conjectures have laid themselves open to the scorn of their successors. At the same time, let us not be so stern as to rebuke the guide at the school who swells with pride in showing us Shakespeare's ink-horn, or the gamekeeper at Charlecote who takes pleasure in showing us the heart and arrow carved in the oak tree by Orlando for his Rosalind: for they, as well as scholars and actors, help to keep Shakespeare alive in men's hearts. If others find such fictions assist them to enjoy his work, it is as well, as Camden said in another context, not to "be of contrarie mind."

2. *Shakespeare in men's minds*

Shakespeare, in his lifetime, had the good fortune to work as actor, playwright and manager in a dramatists' theatre: a theatre whose audience was hungry for new plays. It was still too young to contain a

¹ See F. P. Wilson, "Shakespeare's Reading" in *Shakespeare Survey III*, ed. A. Nicoll, 1950; also R. Noble, *Shakespeare's Biblical Knowledge*, 1935.

repository of old plays sufficient to permit either critics or actors seriously to interfere with what contemporary dramatists cared to supply. Some of Shakespeare's plays were printed singly, in quarto form, during his lifetime and thus could be read as well as seen: but as many could not. For his contemporaries, therefore, he was unquestionably a stage-poet and not a study one. Only in 1623—seven years after his death—when his co-actors John Heminge and Henry Condell published the famous First Folio of thirty-six plays, could they all be read at home.

Normally a dramatist would sell a play outright for between five and ten pounds to a company of actors whose interest led them to retain the exclusive right to perform it for as long as possible. This they could reasonably do so long as it remained unpublished. Only when the drawing power of a play was virtually exhausted would the company sell it to a publisher; but, on occasions when ready money was urgently needed to counter some emergency, the actors seem to have found the sale of comparatively new plays a profitable expedient.¹ The texts of plays were therefore both rare enough and profitable enough for 'black-market' trading in corrupt copies to be a worthwhile pursuit for unscrupulous publishers and hack writers alike. Plays pirated in this way were published separately in quarto form and are now termed 'bad quartos.' Acting companies had little protection and no redress against this practice other than to expose the fraud by themselves arranging for publication of the true text: the 'good quartos.'²

The author of new plays retained his supremacy in the Theatre, on the strength of this demand, broadly speaking through the Restoration period; though, with reorganization of staging techniques under and behind the proscenium arch, the architect-painter came to rival him in favour and power. Shakespeare was one of the lucky few who continued to find a place in this theatre; but only after serious 'revision' and 'purification' of his plays to make them conform both with the new spectacular requirements and with the neo-classical sensibilities of the audience. If Ben Jonson had felt that Shakespeare 'wanted arte'

¹ Closure of the theatres in time of plague or extensive alterations to a theatre building are good examples.

² This knowledge has only become available within the past fifty years from the research embodied in A. W. Pollard's *Shakespeare's Folios and Quartos* (1909) and that which has followed since. Thus the modern editor has reason to suppose that a "good Quarto" was printed from a source as near to Shakespeare's autograph copy as the First Folio. Earlier editors, in preferring to follow the Folio text, have been guided by Heminge's and Condell's prefatory warning concerning "diverse stolne, and surreptitious copies, maimed and deformed by the fraudes and stealthes of inurious imposters, that expos'd them." See W. W. Greg, *The Shakespeare First Folio*, 1955.

(i.e. lacked a classical sense of form), Davenant, aided and abetted by Dryden and Purcell, set about repairing the defect with gusto. The extent and effects of these changes, if not the purpose, can still be gauged from revivals of the operatic and ballet-like *Fairy Queen* 'translated' in 1692 from *A Midsummer Night's Dream*; and on such conditions of sufferance, knowledge of Shakespeare's plays was extended (at least in range) to the eighteenth-century playgoer by Shadwell, Tate and Cibber. In short, he survived on the stage on the same terms as earlier versions of *King John*, *Hamlet* or *King Lear* had found a place in his own theatre. The tide began to turn, however, with the passing of the Licensing Act in 1737: for this struck a crippling blow at the living playwright. This, together with the now substantial repertoire of stage plays, both native English and translations from the French, allowed the actor to pick and choose his acting material according to his personal requirements. The audience too could choose to support revivals of old plays in preference to new ones if they showed off the actor to better advantage.¹ The dramatists' theatre gave way to the actors' theatre.

It so happens that the emergence of this new figure, the actor-manager, as the leader of the theatrical profession with power to dispense with the living playwright and to alter and adapt the work of the dead coincides with the first milestone in scholarly Shakespeare criticism. With scant regard to the attitude of theatre managers or playgoers, the almost exclusive task of criticism since the publication of the First Folio had been the gradual establishment of the Shakespeare text, a labour which Edward Capell virtually completed with the publication of his ten-volume, octavo edition of 1768. From then onwards it was possible for any literate person to possess a reasonably accurate, pocket-sized copy of all the plays and poems, even if minor emendation has never subsequently ceased. Dr. Johnson antedated Capell by three years with an edition which, if less scholarly, served a function equally important for the future: in his *Preface* he offered a reasoned, critical assessment of Shakespeare's merits and shortcomings as a dramatist.

Thus the establishment of an accurate text, together with an exemplary introduction to the serious appreciation of it, coincided with the accession to absolute power in the theatre of the actor-manager, whose choice and treatment of plays was to be conditioned by their usefulness as vehicles for the display of personal talent. This coincidence might well have been to the mutual advantage of Shakespeare, the actors, the scholars and the public. In fact it marks the start of that antipathy which has for so long divided the interpretation of Shakespeare on the stage from that in the study. For this, the popularity of the stage-adaptations of the seventeenth and early

¹ See Hugh Hunt, *The Director in the Theatre*, 1954.

eighteenth centuries is largely to blame, since actor-managers failed to be convinced that the original texts would suit their interests better. As for the public, it is very hard to say who influenced their attitude most; Capell and Johnson at home or Macklin and Garrick on the stage.¹

Garrick's management of Drury Lane lasted from 1747 to 1776 and in that time he probably did more than anyone has ever done to popularize Shakespeare.² He even restored the original, or near-original, text in several plays: but he adapted quite as many himself and provided his successors with a most unfortunate example thereby. There was one enthusiasm, however, which he shared with the scholarly critics of his day: a hunger for knowledge about Shakespeare's life and times. This is highlighted by the Jubilee of 1769 which Garrick organized at Stratford and whither journeyed, according to Boswell, "almost every man of eminence in the literary world."

The next thirty years saw not only the first serious attempts to relate Shakespeare's plays to their sources in Elizabethan literature, in the Italian Novel and in classical texts, but also Edmond Malone's *Attempt to ascertain the order in which Shakespeare's plays were written*, together with his pioneer research into the conditions of Elizabethan staging. These momentous advances in scholarly knowledge had little effect upon theatre practice beyond giving actors of the early nineteenth century—notably the Kembles and Keans—new reason to improve on Shakespeare, by subordinating the meaning of the texts to historical pageantry where that did not interfere with their usefulness as 'star' vehicles.

It is pointless to complain about this cleavage between stage practice and scholarly criticism, since there was clearly still room enough for interest in Shakespeare to be pursued down different paths, all having something to recommend them. That which the scholars chose was his poetry, an aspect of his genius not given serious appraisal since Dryden's famous essay of 1668. Following Dr. Johnson in an endeavour to assess Shakespeare-the-artist, Coleridge, Lamb and Hazlitt (all born within a decade of the Jubilee) ushered in the new Romantic criticism; aesthetic, personal and subjective. This had its repercussions in the theatre, principally in the field of stage design; but much more significant is the impact on the public of Lamb's Essay, *On the Tragedies of Shakespeare, considered with reference to their fitness for Stage Representation*, published in 1811. This marks the release of the scholar and the gentleman, who, on religious or other grounds, found the theatre distasteful, from any further obligation to consider Shakespeare

¹ Charles Macklin in 1741 rescued the part of Shylock from a role for low comedians and restored its tragic dignity.

² Sir Lawrence Olivier has achieved as much in this respect in our own times.

or his plays in direct relationship to the stage.¹ No longer was it necessary to regard the plays as essentially living projections of dramatic texts created for appreciation by assemblies of people; in short in terms of a specific artistic medium. Instead, it sufficed to think of them as works of literature. An inevitable consequence of the acceptance of this approach was to prepare the ground for speculation about Shakespeare's life, character and purpose as a writer, divorced from the practical realities of his career as actor, manager and theatrical shareholder.

Despite the sowing of these dragon's teeth, the nineteenth century saw one advance which was bound, eventually, to bring the scholars and the actors closer together: a vast improvement in the Shakespeare text supplemented by notes, glossaries and appreciations. The first three *Variorum* editions were printed in 1803, 1813 and 1821 respectively. With these in ever-widening circulation, it became proportionately more difficult for the theatre to justify the continuance of the adaptations in vogue for the past hundred and fifty years. The third *Variorum* was published by James Boswell the younger, who describes it as "The Plays and Poems of William Shakespeare, with Corrections and Illustrations of Various Commentators: Comprehending a Life of the Poet, and an enlarged History of the Stage, by the late Edmond Malone. With a new Glossarial Index."—but no index proper. In 1845, Mrs. Cowden Clarke published the first *Complete Concordance to Shakespeare*, which only became truly complete with the publication of Mrs. H. H. Furness' *A Concordance to the Poems of Shakespeare* in 1872. Sandwiched between these two Concordances was the first Cambridge Shakespeare of W. G. Clark, J. Glover and W. A. Wright, which remained the standard text for the rest of the century. Before its close, however, I. Gollancz published perhaps the most familiar of all editions to the general public, *The Temple Shakespeare* (1894-6).² This, together with the *Arden Shakespeare*,³ has found a ready welcome among actors and producers in the theatre.

It is hard to give any adequate appreciation of these and other monumental achievements of scholarship in the space here available; but some measure of their importance may be gauged from the fact that subsequent editors have chosen so often to use one of these titles with the simple addition of the Prefix *New*: *New Variorum*, *New Cambridge*, *New Arden* and *New Temple*. The *New Variorum* edition, prepared by H. H. Furness, is of exceptional interest as being the first American edition of consequence which, after his son's death in

¹ Dr. Thomas Bowdler published his *Family Shakespeare* in 1818, using Steevens' text (1773) but with everything "unfit to be read aloud by a gentleman to a company of ladies" expurgated: hence the term "bowdlerized."

² Using the *Cambridge* text.

³ Ed. W. J. Craig 1899-1906; R. H. Case 1909-44.

1930, is being handled now by the Modern Language Association of America.

This astonishing range of scholarly effort must not however be taken to represent the general level of approach of either the British or the American literate public to Shakespeare. At the popular level two other developments played at least as large a part as either the stage or scholarship in conditioning public appreciation. The first change was translation of the dramatic texts into simplified and expurgated narratives, initiated by Charles and Mary Lamb's *Tales founded on the Plays of Shakespeare*. Many educated people in Victorian families conversed about Shakespeare with no closer knowledge of the plays than a reading of these or similar Tales. A no less potent force upon the popular imagination was the spate of illustrations of scenes from Shakespeare which adorned the walls of Victorian homes as well as many bowdlerized editions. People, therefore, who were spared the visual impact of the archaeological exactness aimed at in stage production with ever-increasing elaboration from Charles Kemble's *King John* of 1824 to Beerbohm Tree's management of Her Majesty's Theatre at the turn of the century, were treated to pictures in the Romantic vein, at first heavily flavoured with German neo-Gothic sentiment¹ and then with Pre-Raphaelite piety. These visual impressions were reinforced aurally by the composition of programme music based on Shakespearean plots either as incidental music for productions or as independent orchestral suites. Of the former, Mendelssohn's music for *A Midsummer Night's Dream*, composed in 1827, is much the most familiar; while, of the latter, the most ardent and successful devotees were Tchaikovsky and Berlioz. These musical essays were immensely potent in their effect: for, besides dictating the whole mood of any production which makes use of them, they point directly to the creation of full-length operas and ballets using Shakespeare's text as the basis of the librettos or commenting upon them.²

That four such startlingly different versions of one man's work—the scholar's, the theatre's, the musician's and the pure man's guide—should grow up simultaneously within a single century, explains the confusion and subjectiveness which characterizes most of the critical appreciation of Shakespeare in the early decades of the succeeding

¹ In 1768, Lessing in his *Hamburgische Dramaturgie* declared that Shakespeare was superior to French dramatists. This, followed by the excellent verse translation of Schlegel and Tieck (1797-1801), gave Shakespeare international status at the level of genius. The impact of German editorial criticism in the nineteenth century, culminating in the *Jahrbuch* (first published 1865), was followed in the present century by equally far-reaching studies of Shakespeare's theatre initiated by W. Creizenach and by the productions of Max Reinhardt.

² Verdi's *Macbeth* was produced in 1847. Helpman's ballet of *Hamlet*, using Tchaikovsky's Fantasy Overture for its score, was produced in 1945.

century. Before the nineteenth century was out, however, big changes had already occurred which greatly enhanced Shakespeare's reputation with the public at large. In the theatre, Henry Irving, whose management of the Lyceum (1878-99) was largely devoted to Shakespearean revivals, mounted with the help of the leading archæologists, musicians and painters of the day, was rewarded with a knighthood. This public honour, the first of its kind ever bestowed on an actor, was far more than a personal distinction: for it signalled that Shakespeare in the theatre, if not the stage itself, was accepted in circles from which puritan prejudice had banished it for so long. Similarly, the work of the scholars was shortly to elevate Shakespeare to a place in school and university examinations, in which quarter the expurgated text and pageantic or romantic illustration received a new lease of life. An indication of the effectiveness of these changes can be seen in the granting of permission to the young gentlemen of Oxford and Cambridge actually to perform the plays in public along with the Greek dramatic masterpieces. This recognition of drama as meriting a place in education had known no parallel since Shakespeare's own lifetime.

A similar, far-reaching reaction took place within the theatre. Beyond Beerbohm Tree's historical pageants of the Edwardian era, spectacular realistic staging could not go. The motion-picture, then in its commercial infancy, alone could improve upon it by supplying continuity of action. This stalemate, together with the discovery in 1888 of De Witt's drawing of the Swan Theatre—the first and only graphic evidence of Shakespearean stage architecture contemporaneous with the plays themselves to come to the scholars' aid—provoked questioning as to the possible effects upon interpretation of the texts if seen performed in physical conditions approximating to those of first performance.

The initiative in this direction was seized by William Poel, Frank Benson, Nugent Monk, Gordon Craig and Harley Granville Barker, who, between 1880 and 1930, not only restored continuity of action to performances of the plays (now stripped of archæological detail), but caused most of the romantic engravings and illustrated editions to find their way to the auction room or the furnace.

This pioneer work made swifter progress than might otherwise have been expected, in part because the social upheaval of the first World War made readjustments inevitable in the public attitude to all the arts along with other aspects of thought and living;¹ in part thanks to the readiness of leading actors and actresses to co-operate with the newly established theatrical producer (Edith Evans was "discovered" by

¹ Although out of favour at the moment, A. C. Bradley's *Shakespearean Tragedy* (1904) provided a stimulus to criticism as great as either Irving's impact on audiences or that of Poel and his followers on actors.

William Poel); and in part because of the tremendous contribution to the unsolved problems of Shakespearean stagecraft by American scholars whose work cannot now be omitted from any 'Select List of Authorities.' Together, this has sufficed to keep at bay an unfortunate legacy of that æsthetic, literary and subjective criticism divorced from practical understanding of theatrical realities inherited from the early nineteenth century. This reaches its nadir in such sentimental biographical approaches as Frank Harris's *The Man Shakespeare and His Tragic Life Story*, subsequently taken up by the followers of Freud, and the pedantic sophistry of the Shakespeare-was-Bacon-alias-Marlowe school of thought. Shakespeare, in short, has become for the twentieth century not only respectable but popular in both senses of the word, finding his place in the new media of dramatic expression created through the advancement of scientific knowledge. Millions met him for the first time in the films of *Henry V*, *Romeo and Juliet* or *Richard III*; and subsequently thousands, again for the first time, entered a theatre, notably the Old Vic, the Memorial Theatre at Stratford or the Campus Theatre of hundreds of universities in America and the Dominions, to acquire a closer acquaintance with his work. This restoration of contact between the general public and the specialists, scholars and men-of-the-theatre alike, is the happy context in which this edition is published. Mention ought doubtless to be made by name of many people still alive or only recently dead—actors, producers, editors, theatre historians, critics, scholars biographical, bibliographical and textual—who have devoted their energies and talents to bring this about: but, so great is the application, that to refer to them all would be to compile a catalogue serving merely to bore the reader. It seems more profitable to introduce him to what they have achieved in placing Shakespeare in his true context.

3. Shakespeare in his theatre

If, in years to come, the seemingly restored balance in twentieth-century Shakespeare studies is found to be actually as lopsided as that of earlier times, the blame will probably be attributed to an excessive zeal for reconstruction of Elizabethan stage-practice. Nevertheless, the research accomplished in this sphere will as surely assume front-rank importance as the establishment of the true text in the eighteenth century.

In the forefront of the attack upon this vexed problem have been the contributions of American scholars, a fact not unconnected with the passage across the Atlantic of so much Shakespeareana now deposited in universities and other libraries from coast to coast. The most notable single contributor, however, remains Sir Edmund Chambers, whose work, if slightly out of date in some of its conclusions, still remains the indispensable starting point for the theatre historian.

Collected in *The Mediaeval Stage* (2 vols., 1903) and *The Elizabethan Stage* (4 vols., 1923) is the most remarkable collection of printed transcripts of factual material relating to Shakespeare's theatre and its antecedents ever brought together. Everything else that has been published since on or around the subject can at best be regarded as supplementary: addenda and corrigenda. The Americans, Lawrence, Reynolds, Campbell, Harbage, Hotson, Kernodle, Bentley and Adams, have all extended knowledge in some direction, while of British scholars, Granville Barker, Welsford, Boas, Nicoll, Southern and Joseph have pioneered important aspects of the subject: and, as a general synthesis of all this work, C. Walter Hodges' *The Globe Restored* (1954) is probably the most useful single handbook. It must, however, be admitted that British scholarship has here failed to keep pace with either its American or its Continental counterpart, largely because of the heavy literary bias that governs Shakespeare studies in this country. Theatre research is still largely the pursuit of amateurs, unaided by any kind of official financial support and tolerated rather than encouraged by academic, civic or state authorities. Even the British Museum lacks a coherent catalogue of its theatrical treasures: nobody knows what may one day turn up. Students seeking graphic source material must content themselves with the well-documented archives of Dulwich College, Chatsworth House, the Birmingham Public Library, the Collection of the late Mrs. Gabrielle Einthoven (now in the Victoria and Albert Museum) and the private collections of Mr. Henry Beard at Little Eversden, near Cambridge, and Dr. Richard Southern at the British Centre of the International Theatre Institute in London. Otherwise they must raise the wind to carry them to the Folger Library in Washington, the Theatre Collection at Harvard University or a variety of other American centres and to the many magnificent theatrical libraries in countries of the European Continent.

Despite these difficulties in the way of systematic research into a branch of the subject where visual records are quite as important as written ones, substantial progress has been made since the first picture of an Elizabethan theatre interior was discovered in 1888. De Witt's sketch of the Swan was paradoxically as useful in posing new problems as in any solutions which it offered to questions already raised. To generalize, the new problems were:

1. Did the Elizabethans lack scenic spectacle in their theatre, substituting instead the mental images derived from spoken poetry?
2. Was there an inner stage behind the projecting platform labelled 'proscænium' in the drawing and within the back wall labelled 'aedes'?
3. Was the proscenium arched theatre of Restoration times, an expansion of this conjectural inner stage, grown to such proportions as to swallow up the whole?

4. Was the Elizabethan Public Theatre itself a dazzling innovation attributable to the genius of the age?

The answer to all these questions, which, to the late Victorian mind, appeared to be affirmative, has subsequently been reversed.

Victorians tended to regard their own day and age as representing an advanced point in a logical progression of civilization from centuries of monkish darkness towards those of scientific enlightenment: and to this was allied a predisposition to accept the evidence both of Puritan and of post-Restoration witnesses without questioning its possible bias. In terms of the Elizabethan stage, such thinking led to the establishment of two tenets as a basis for reconstruction of stage practice, both of which have proved to be fundamentally in error.

The first was that because James Burbage's Theater of 1576 was the first permanent public playhouse built in England, Shakespeare's stagecraft was as new (and as naïve) as the buildings which housed it. The second was that the staging of the Stuart Masques, upon which the Restoration Public Theatres were modelled, was only explicable as a natural development from within the Elizabethan public playhouse under strong Italian influence.

The march of research together with the revolution in general thinking, which two World Wars accentuated, have exposed the basic fallacy of these conclusions. We can see now that such straight-line conceptions of human development as the Victorians allowed themselves are conveniences against which the historian must be on his guard. We can see that Restoration critics, a prey to the fashionable novelty of scenic miracles and the tyranny of rationalist philosophy in the new theatre, were likely to write disparagingly rather than flatteringly of the old theatre which they could only remember in its decline. We can also see how one-sided are the reports which have survived of the English theatre which preceded Shakespeare. Knowledge that the Miracle Plays, which had derived from the Liturgical offices of the Roman Church, survived into the sixteenth century alongside these very offices of routine worship throughout the land, suffices to explain for us why all records of these plays and their performance were subjected to the same orgies of destruction and abuse during the Reformation as other symbols of Roman teaching. Hard as it is for us to believe, the Cycles of Miracle plays were regarded by Protestant Reformers as even more subversive than shrines, statutes or stained glass because, being acted, they imparted the breath of life to every aspect of Catholic doctrine for a largely illiterate community whom books could not touch. Despite attempts in the recusant North to resuscitate them in expurgated form, they were doomed with the establishment of the Reformed Faith at Westminster.

Nothing however could wipe out the vast repository of stage knowledge gained from two hundred years' accumulated experience, short of a total prohibition of all dramatic performances. This was not

achieved until 1640. In the meantime therefore—and that means for the vital hundred years 1530-1630—anyone performing plays of a less debatable nature was likely to continue to employ the very elaborate staging techniques inherited from his forefathers. It is here that records of the minor dramatic entertainments—live Pageants, Disguisings and Interludes and Moralities possessing texts of little or no literary merit are especially useful: for here there was no compulsion to destroy printed or MS. records with the thoroughness devoted to service books and other evidence of the Miracle plays. Indeed, quantities of information survive from which it is possible to reconstruct not only the general principles of production technique but also much of the detail of the machinery and other construction processes employed. The information resides in quite usual and accessible places in the form of expense accounts, eye witness reports and official descriptions often supplemented with illustrations.¹

The link between all this marvellously revealing information and Shakespeare's stage is a twofold one. In the first place much of it is linked directly with the Miracle tradition by similar pictorial illustration, partly in such stained glass windows, ecclesiastical statuary, wood carvings, bas-reliefs and illuminated manuscripts as did survive the Reformation, and partly in the many frescoes now slowly re-emerging from beneath centuries of whitewash on the walls of churches and chapels. Secondly, almost all the dramatists of Elizabethan and Jacobean England earned a portion of their often precarious livelihood by devising these very entertainments in this unbroken tradition. Jonson and Dekker, for example, collaborated on the street pageants for James I's Coronation in 1603, while Peele, Heywood, Middleton and Webster were all commissioned individually to prepare one or another of the annual Lord Mayor's Shows. The inescapable conclusion is that they took these techniques with them into the public playhouses unless the playhouses were already provided with something better. Their very novelty belies this, but either way there is no longer room to admit the long-cherished notions of a simple platform, sans set, sans 'props,' sans everything.² The point to be grasped is that the consensus of modern scholarly opinion, fortified by practical experiment in the theatre, is moving away from the old conception of Shakespeare's stage as a sparsely furnished, timbered barn and towards one which admits an equally open, but ornately decorated and power-

¹ See G. R. Kernodle, *From Art to Theatre*, 1944; also F. P. Wilson, *Malone Soc. Collections III*, 1955.

² If the reader finds these suggestions more in the nature of an aperitif than a thirst-quenching draught, shortage of space must be blamed; and while promising full discussion in my forthcoming book, *Early English Stages*, I refer him meantime to Withington, Kernodle, Welsford and Hodges.

fully suggestive building, incorporating the 'mansions' of mediæval stagecraft together with all their associated machinery.

The essence of mediæval stagecraft lay in the discovery of techniques which permitted the dramatists to present the whole history of the World from the Fall of Lucifer to the Day of Judgement as a single coherent stage narrative. This was achieved by a consecution of scenes in which the verbal narrative was linked to visual aids in such a way as not to interfere with either the actor's liberty of movement or the spectator's view of the action. In other words, the *platea* or acting area (which remained constant) could nevertheless change its identity. Like the chameleon, it assumed whatever guise of place and time the costumed actors on it and the 'mansions' behind it suggested to the audience at any particular moment. The illusion of actuality was further assisted by poetic dialogue capable of suggesting an environment which the visual symbols served to confirm or reinforce. Instead of having to change the identity of the stage by bringing the action to a standstill and changing the scenery mounted on it, the dramatist could reckon on the spectators assuming the scene to have changed immediately an alternative symbol of place (i.e. another 'mansion') was brought into physical use and linked to the narrative with appropriate written or visual imagery: conventions, in fact, which hold good to this day in the theatres of the Far East. By the simple expedient of first aligning on the edge of the acting area remotest from the spectators such symbols of place, status and time as would be needed in the action—Heaven, a 'paradise' of clouds and stars out of which angels could descend: Hell, a yawning chasm of grizzly teeth belching smoke and fireworks: Eden, a hill and a tree: Herod's Palace, a canopied throne¹—and then employing these symbols either singly or in combination, the action could move at the pace directed by the dramatist rather than at the pace directed by the painter and the engineer. The acting area remained constant whether these 'mansions' were laid out behind it or were brought to it one by one on carts. It then took its identity—street, garden, audience chamber, etc.—from the 'mansion' employed by the actors at any given moment. Those not in use became frozen, as it were; continuing to serve a decorative but not a topographical purpose.

This, broadly speaking, was the style of theatre which Shakespeare inherited. His differed from his predecessors' in that it was permanent. As De Witt's drawing of the Swan declares, the great acting area was there, a huge, protruding platform. Behind it were the 'mansions' now integrated into a single, multi-storied wall pierced by doors and windows. Provision was also made to incorporate the earlier machinery:

¹ Henslowe notes the following acquisitions from the Rose Theatre in 1603:
Item, i rocke, i cage, i Hell mought.
Item, i tom(b)e of Guido, i tom(b)e of Dido, i bedsteade . . .

traps in the stage floor and suspension gear in the penthouse roof projecting over it from the back wall. The character in John Heywood's play *The English Traveller* who, on looking about him, exclaims:

"What a goodly gate . . . what brave carved posts . . . what goodly fair bay windows . . . what a gallery, how costly ceiled, what painting round about . . . terraced above, and how below supported,"¹

probably gives as good a general description of the impression created by the typical Elizabethan Public Playhouse on Shakespeare's audience as any. As far as the painting is concerned, De Witt tells us that the columns supporting the penthouse roof at the Swan were "painted in fair imitation of marble and able to deceive the keenest eye." This is the sort of painting too which Dekker describes in his own street theatres of 1603. Admission of it to Shakespeare's theatre at least makes more sense of Puritan objections to the vanity of the painted playhouses than the simple white plaster and tan timber of earlier reconstructions.

Heywood's word picture is as disappointingly silent about the presence of an 'inner stage' as is De Witt's sketch. The existence, however, of this inner stage within the back wall is at best a conjectural surmise, not even hinted at in the surviving builders' contract for the Hope and Fortune Theatres, but only in the stage directions of certain plays. The most profitable approach to this vexed question, along with all other questions of size, shape and decorative detail of particular features on Shakespeare's stage, is first to pause and ask what we mean by 'Shakespeare's stage.' There is a real danger that the existence of De Witt's drawing may mislead us into thinking that Shakespeare's plays were performed exclusively in the public playhouses, if not actually confined to the famous Globe theatre, while we know in fact that all Elizabethan acting companies were, perforce, itinerant. A summons to act at Court was not infrequent, especially for Shakespeare's company; and outbreaks of plague in London brought automatic closure of the public theatres, forcing the companies to tour the provinces if they were to earn a livelihood. After James I's accession there is also the question of the indoor, 'Private' theatres to be considered. The one which concerns Shakespeare is the Blackfriars, more properly, the old Parliament Chamber in the some-time Convent of Blackfriars.² This was bought by James Burbage in

¹ Act IV. Scene 1. The passage is in dialogue form between Reignald, a parasitic servant, and his merchant master, Lionel, whom he has duped into believing that another merchant's house is for sale, and describes the exterior appearance of the house.

² Nothing is known about the interior appearance of this building although it was the scene of Katherine of Aragon's trial. Its position was reconstructed conjecturally by C. W. Wallace, *The Evolution of the English Drama up to Shakespeare, with a History of the First Blackfriars Theatre*, 1912, and Sir Edmund Chambers, *The Elizabethan Stage*, 1923, Vol. 2, pp. 474-515, as

1596, two years before the pulling down of the old Theater which he had built in 1576 and the frame of which was used for constructing the first *Globe* on the South Bank in 1598. James Burbage died in 1597, but his two sons Cuthbert and Richard (the great actor) together with Shakespeare lived to use both. At first they let the Blackfriars to boy actors—the 'little eyeasses' mentioned in *Hamlet*—but in 1608 moved in themselves, using the *Globe* in summer and this new Private theatre in the winter. The first *Globe* was burnt down in 1613, but rebuilt "in far fairer manner than before" a year later.

Anyone, therefore, as closely connected with theatre politics as Shakespeare had to think in terms of at least four possible stages for the same play—the Public Playhouse, the Banqueting Hall at Court,¹ the Private Theatre and a variety of provincial halls if forced to take the road. In short, neither he nor his company could ever have hoped to perform their plays in anything like standard conditions; let alone of the elaborateness and intricacy suggested by the most ardent of twentieth-century restorers of the *Globe*. Adaptability and improvisation were their stock-in-trade. Even the *Globe* itself is a vague phrase, since there were two of them; and since both were improvements on the Theater. We must think rather of a first attempt to integrate the mediæval mansion-stage into a permanent playhouse at the Theater, followed subsequently by modification and improvement in the first and second *Globes*, some of which were no doubt copies from devices deemed successful in other new theatres built between times.

Reflections of this kind ought to put us on our guard against supposing that any blueprint ever existed for the staging of any particular scene, let alone a whole play. Certain important stage features could be relied upon in any circumstances, both when writing a play and

being the upper story of the Upper Frater in the old Convent. On this information, together with that from a survey made in 1912 by Sir Alfred Clapham, a commemorative plaque was placed on what is now the Private House of *The Times* in Printing House Square.

A new history of the Blackfriars precincts (*The Site of the Office of the Times*, privately printed in 1956) shows, however, that the true site of the theatre probably lies some twenty feet due west on what is now the Courtyard of the Private House. This hypothesis is based partly on what was revealed in excavations of the monastic remains beneath the office of *The Times* in 1928 and partly on a newly discovered title deed of 1689. In this, Jaspar Chapman, who had derived his title to property in the Blackfriars including the playhouse directly from James Burbage, bestows it as a wedding gift on his son Toby. The measurements of the property are given in the marriage settlement and a plan of it exists, drawn up at a later date for the Manning family. Final proof may be forthcoming when excavations beneath the office of *The Times* can be carried further.

¹ The word Court does not necessarily mean Westminster alone. In this context it implies the residence which the sovereign happens to be occupying at any given time.

when preparing it for performance. Some others could be expected in most places, while others again could only be thought of as exceptional. Of the first group—those which could be confidently reckoned on indoors or out, in London or in the provinces—easily the most important was a large, raised platform projecting from a screen or wall which contained two large entrances, carrying a gallery above it and with space enough behind for a changing room and the storage of stage properties. These quasi-architectural features sufficed for the presentation of a play within the general stage conventions inherited from the Middle Ages and discussed above. Of the second group—features that were usual but not regular—light curtains and stiff arras for hanging across the gallery and below it, together with a third opening in the back wall, were the most important. Of the exceptional features, a second gallery and elaborate mechanism above and below the stage were the most unlikely to exist *in situ*.

This elementary knowledge, provided it was obtained in advance, was quite enough to have enabled a management to decide what plays could be performed as written in what theatres; what plays, if transferred, would require a scene or two adjusted here and there (and even cut); and what plays ought not to be attempted. If we regard the Globe as providing the finest physical conditions, the Blackfriars as second best (though financially more profitable), the Court as a temporary expedient for reasons of duty and prestige, and the provincial halls as highly variable quantities, we begin to grasp the true meaning of the words "Shakespeare's stage." *Macbeth* or *The Tempest* for example, both calling for elaborate machinery, were highly unsuitable plays for performance in the simplest of town halls. *Romeo & Juliet* or *King John*, with their scenes "above" and "below" would probably not have been offered for performance without certain prior knowledge of the existence of a minstrels' gallery indoors or a terrace gallery out of doors. *Measure for Measure*, by contrast, or *The Merry Wives of Windsor*, could be accommodated anywhere. It is therefore wiser, in the present state of factual knowledge, not to be too dogmatic about either the physical appearance of Shakespeare's stage or the detail of his stage craft: for there can be no harm in admitting flexibility of interpretation within the central convention when Shakespeare himself was so clearly acquainted with the need to adapt and improvise. So too were his first interpreters, the actors, who during Elizabeth's reign scarcely knew from one year to the next whether they would be driven out of London for good by the plague, the Corporation or the Puritan Divines.

The formation of a company under the Queen's personal patronage in 1583 and the backing given in 1598 to the Admiral's and Chamberlain's companies by the Privy Council, were major factors in establishing some sort of security for this much abused and sorely harassed profession. Shakespeare, as a member of the Chamberlain's men, was especially fortunate since James I, shortly after his accession in 1603,

took this company into his personal service under the new title of the King's Men. This act meant much more than a change of name: it removed these actors from the jurisdiction of the City Fathers and county magistrates and placed them inside the Royal Household with the status of Grooms of the Chamber. It is no exaggeration to say that had London's commercial and nonconformist interests been successful in their war on the theatres (as they very nearly were in 1597) the greater part of the Shakespeare Canon would never have been written.

These actors, often joining the company as boys, learnt their trade within the company, playing female roles in the first place. Their style of acting was appropriate to the general staging convention. That is to say, it was rhetorical and formalized, still bearing the stamp, in part, of its ritual origins within the Christian Liturgy and, in part, of its connexion with the training in oratory given to anyone whose profession in life depended on the communication of ideas to audiences that learnt more readily from what they heard than from what they read. Again, however, it is wiser not to be too dogmatic about this, since developments in the requirements made of Elizabethan actors by their dramatists in point of character delineation must have affected their acting style as forcibly as they affected the nature of the literary text.

Lastly a word is perhaps warranted on the relative gain and loss from rigid application of scholarly discoveries in Shakespeare stagecraft to performances of the plays before modern audiences. Over half a century has passed since William Poel started his experiments in "Elizabethan staging." It was after a performance of Marlowe's *Doctor Faustus* "on a stage after the model of the Fortune Playhouse" that Bernard Shaw wrote in July 1896, "what a gigantic reform Mr. Poel will make if his Elizabethan Stage should lead to such a novelty as a theatre to which people go to see the play instead of to see the cast." Extraordinary as it may seem, this has virtually come to pass, at least where Shakespeare is concerned. Shakespeare has been proved to be more rewarding and enjoyable if played in his own text than in other people's adaptations; if this text is performed as continuous action rather than as so many gigantic tableaux; if the actor can deliver a soliloquy or aside confidentially to the audience instead of remotely from across the chasm of an orchestra pit; and if all combine to give life to some of the greatest poetic visions of all time. Where, however, there was once a danger that for theatrical reasons Shakespeare had to be mangled if he was to please, so now there is a danger that an excessive determination to produce a replica of the original conditions of performance may stifle the life from the plays to the point where, in the didacticism of the production, they cease to entertain. The cardinal factor here, as at all times, is the attitude of the audience. Whatever else it may be possible by scholarship and patient craftsmanship to

reconstruct, Shakespeare's audience perished with him and cannot be re-created. His plays, his stagecraft, his actor's talents and, as a manager, his salesmanship, were all geared closely to the tastes, needs and social life of that audience. These things have changed past all recall with the translation of England from an agrarian into an industrial society. Much, therefore, that academic research has brought to light and still can do, is of no significance to the enjoyment of Shakespeare in the theatre for audiences whose members are quite unaware of being different from those that paid one penny to stand in the *Globe* yard or one shilling for a stool on its stage.

4. *Shakespeare in his time*

Of all the aspects of Shakespearean drama, none is harder for subsequent ages to contact than the audience, if only because the majority of those who saw his plays in his lifetime were either insufficiently literate to record their impressions in diaries, letters or other writings or else took them so much in their stride as not to bother with comment.¹ A remarkable corpus of criticism has survived, but there must always be a suspicion that some extraordinary reason prompted its committal to paper; special pleading, bias, prejudice, an axe to grind of some sort. There is always the temptation, too, to give a disproportionate emphasis or simple credence to an isolated dictum severed by the chances of time from its proper context. An excellent example is the charge of spleen and jealousy levelled against Ben Jonson, based largely on such criticisms as "Shakespeare wanted arte" or that he had "small Latin and less Greek." Even a scholar of Malone's integrity could accept this view of Jonson and overlook the extraordinary generosity of his obituary poem printed under the Droeshout portrait in the First Folio. In this instance the truth is probably that Jonson, at least as distinguished a man of letters among his contemporaries as Shakespeare, both admired his poetic genius and deplored his inability to share his own passion for neo-classicism. To differ on means of artistic expression, as we know well enough ourselves, need not prohibit friendship, let alone oblige an attitude of envy and all uncharitableness.

No less misleading are many of the verdicts pronounced upon Shakespeare's audience, and upon Shakespeare himself for pleasing them, by critics of other ages whose tastes and impulses were subject to those of societies very different from Shakespeare's own. Pope, for example, wrote in 1725:

"The Audience was generally composed of the meaner sort of people; and therefore the Images of Life were to be drawn from those of their own rank. . . . It may be added—that the common Audience had no notion of the rules of writing."

¹ See A. Harbage, *Shakespeare's Audience*, 1941.

In such strictures, Pope and his like overlooked the factor above all others which had placed the Elizabethan Theatre on a par with that of fifth-century Athens and sixteenth-century Spain: that it was popularly based, its audience being drawn from all ranks of society. The resulting drama may not have been especially refined, but it was at least forced to reflect a more general and universal view of life than any drama which has subsequently pandered to the tastes of coterie audiences of no matter what refinement.

Dekker, instructing his Osric-like young courtier, Gullio, in proper behaviour in a Public Playhouse, tells him that the theatre permits,

"a stool as well to the farmer's son as to your Templar; that your stinkard has the selfsame liberty to be there in his tobacco fumes, which your sweet courtier hath; and that your cowman and tinker claim as strong a voice in their suffrage, and sit to give judgment on the play's life and death, as well as the proudest Momus among the tribe of critic."

It is hardly to be wondered that that Master of Arts of both Universities, Ben Jonson, found it hard to stomach the tinker's verdict on his literary endeavours.

The texts of Elizabethan and Jacobean plays are surprisingly full of comment upon the composition and behaviour of the audience, which taken together give a much more informative portrait than we could hope to glean of ourselves from modern plays. The picture confirms that quoted from Dekker at every point. So, too, does what we know of the price structure of the Playhouse box-office. For the privilege of standing under the open sky around the stage-platform, the 'groundling' paid one penny. A second penny secured a position under cover in one of the surrounding galleries, while a stool actually on the stage cost one shilling. In between these extremes there were private boxes priced at sixpence, and quiet gallery rooms at threepence. On special occasions all prices could be substantially raised. Admission to the private Blackfriars Theatre started at sixpence and could cost as much as two and sixpence.

Reserved seats were not known; and, undoubtedly, the time between arrival in the theatre and the start of the play was spent in a manner we should regard as rowdy and indecorous. Once the play had started, the majority wanted what they had paid for, the play itself. If they were sometimes thwarted in this desire by interruption from hecklers and by other noises, it must not be thought that this was exclusively occasioned by what Jonson terms 'the rude and barbarous crew, a people that have no brains and yet grounded judgements.' It could come, just as often, from those whom he describes as 'genteel auditors': gallants who, as a variant to bear baiting, found it amusing to 'flout the players out of their coats.' Either way it is easy to understand why the dramatists found their profession hurtful to their self-esteem, and took

revenge by lampooning the worst offenders from the stage. Wounded vanity, however, was by no means the only cause of their strictures on the audience. In our own times, it takes the threat of fire or air raids to remind us that theatres are 'places of public assembly,' which panic or unruly behaviour could make dangerous to those assembled in them. To the Elizabethans, permanent theatre buildings were a novelty, with all the laws relating to seemly behaviour and public safety still to be learnt.¹ Actors and dramatists here found themselves in an awkward position: for, while they would doubtless have liked 'police surveillance' over their audiences in order to obtain a quieter hearing, they knew very well that to appeal for it would only give the City Fathers further ammunition in their campaign to close the theatres altogether. They were left with little alternative, therefore, but to establish desirable conventions of conduct themselves; and the device which they used was that of good-humoured lecturing from the stage. When we consider the fantastic restrictions and regulations which must be complied with today before a play can be produced, it is remarkable that the Elizabethans achieved so much with so little fuss.

To this I would only add that into the first permanent English playhouses the audience brought the 'Bank Holiday spirit' which, for generations past, had been the normal accompaniment of the mediæval dramatic entertainments invariably linked to Calendar and to other, occasional Festivals. Again, however, the fact that in the Middle Ages and early Tudor era even dramatic entertainments were confined to Public Holidays (which events, in the dawn to dusk routine of rural life, were almost as rare as periods of silence in an age of non-stop radio and television) did not prevent the great Miracle Cycles from being either written or frequently re-enacted. In attempting to gauge therefore why Shakespeare wrote for his audience as he did or what that audience derived from his plays, it is important not to underrate the native, traditional outlook of that part of it who were only slightly versed, if at all, in the new book-learning of Italian origin and Greek and Latin derivation.

Whatever Shakespeare may or may not have learnt at school or read afterwards, there was at least a substantial dramatic tradition in existence for any capable young poet to use as example, much larger than nineteenth-century or earlier critics allowed. Miracles and Moralities were not the end of the story. Companies of actors, maintained or paid, had been a normal feature of English life for at least a hundred years before Shakespeare was born, during which time a growing public demand for plays created in part by the increasing interest of schools and universities in Latin drama, in part by the void left by the suppression of the Miracles, and in part by the general thirst for new narrative, had to be answered. Polonius' famous catalogue

of dramatic genres culminating in "tragical-comical-historical-pastoral" gives an excellent idea of the answer supplied. The Bible and the lives of the saints, regarded as literal history throughout Christendom, had been ransacked to provide the subject matter of the Miracle Cycles. No further advance was possible on that count: but there was no reason why more modern historical material should not be similarly handled. In point of construction Shakespeare's history plays have much in common with the Miracle Cycles. Scene follows upon scene, regardless of change of place or time; comic incidents preface serious ones as the Wakefield 'sheep-stealing' miracle parodies the succeeding Nativity; Prologues and Expositors link the narrative or point a moral; and in both the unity lies in the nature of the story told. The reign of a king provides a framework of convenient length; but it is no great distance from there, under humanist pressure, to treat of the King himself rather than his reign.¹ *Richard II*, for example, as a drama, is a precarious balance between Richard's personal tragedy and the political morality illustrated by the events of his reign. Precedent was to hand in Marlowe's *Edward II*. Subsequent generations have discovered an equally precarious balance between history and comedy where the character of Sir John Falstaff is concerned in *Henry IV 1 and 2*. The maturer Shakespeare grew, the more firmly he subjected the historical morality to the tragic or romantic potentialities of the central characters. *Macbeth*, for example, is unmistakably a tragedy, although drawn from Holinshed's Chronicle and designed as an historical compliment to James I: Sir Toby Belch, a knightly companion for Falstaff if ever there was one, lives in Illyria instead of Plantagenet London.

The Morality Plays, with a long history of their own, served Elizabethan dramatists equally well as a model. Deriving from the sermon and appealing to more literate audiences than the popular Miracles, it is not surprising that they offered greater inspiration to such neo-classical enthusiasts as Jonson, Chapman or Massinger, than to Shakespeare.² Nevertheless, along with the shorter but similarly constructed Interlude, so dear to Tudor schoolmasters, they provided a model for extended allegory within dramatic narrative which is recognizable within many Shakespearean plays, notably *Measure for Measure* and the late Romances.³

¹ A gold mine of historical subject matter had become available thanks to the spate of English Chronicles written under the pressure of Tudor nationalism and the subsequent translations of Chronicles of antiquity. See E. M. W. Tillyard, *The Elizabethan World Picture*, 1943, and *Shakespeare's History Plays*, 1944.

² See G. R. Owst, *Literature and the Pulpit*, 1933. Also, H. H. Adams, *English Domestic or Homiletic Tragedy, 1575 to 1642*, 1943.

³ See N. Coghill, "The Basis of Shakespearean Comedy," in *Essays and Studies*, 1950, ed. G. Rossetreor-Hamilton.

For anyone familiar with life at Court there were also the Disguisings (subsequently re-named Masques), which by Henry VIII's accession had developed into a perfect vehicle for the dramatic presentation of the whole new world of classical mythology with its pastoral echoes from the Golden Age. Under the early Tudors it remained a primarily spectacular and invariably amateur entertainment, but in Elizabeth I's time it was beginning to attract the attention of poets. Again, it was the neo-classical enthusiasts, Jonson, Fletcher, and the like, who pursued this path with the greatest enthusiasm: but the use made of it by the young University graduates Peele, Lodge, Nashe, Greene, Lyly and Marlowe in the writing of straight plays left an indelible impression on those who saw and heard these new delights that no aspiring dramatist of late Elizabethan times could afford to overlook. Shakespeare learnt this lesson young, as *Love's Labour's Lost* bears eloquent witness. From the pens of Marlowe, Kyd and such earlier scholars as Udall, Sackville, Norton and Hughes he could also learn as much as he wanted to know of Classical precept for the writing of tragedy and comedy.

With so much to copy from, so much capable of expansion or development, perhaps Shakespeare's genius is best measured in the sureness of touch with which he chose, rejected, and developed from what lay around him, fashioning from his selection something of richer theatrical appeal than anything which had preceded it; a drama which bore his personal stamp upon it, while having a relevance of some sort for the many-headed motley that gave him their pence and their applause in the Public Playhouse, the Private Theatre and at Court.

"How is't possible to suffice
So many ears, so many eyes?"

So wrote Middleton in the Prologue to his *No Wit, No Help like a Woman's*.

"Some in wit, some in shows
Take delight, and some in clothes;
Some for mirth they chiefly come,
Some for passion—for both some:
Some for lascivious meetings, that's their arrant;
Some to detract, and ignorance their warrant.
How is't possible to please
Opinion toss'd in such wild seas?"

Shakespeare answered the perennial problem in his own Prologue to *Troilus & Cressida*:

"Like or find fault: do as your pleasures are."

A singular omission in Middleton's catalogue is any mention of poetry. Was the Elizabethan audience oblivious to the poetic treasure-house that was offered them? It has long been assumed by literary

critics that it was the poetry of Shakespeare's plays which hypnotized the groundlings into silence and respect. If this supposition is perhaps a convenient over-simplification, there is ample evidence that the major dramatists both regarded themselves and were thought of by their literate contemporaries as poets who earned the greater part of their livelihood by writing for the theatre. Again, however, it is helpful to remember that English drama had been invariably cast in verse form since it first began to develop out of metrical anthems in the Christian liturgy. Authors had little reason to depart from this practice while amateur actors of small education found it easier to memorize a verse text than a prose one. Professional actors of the late fifteenth century and early sixteenth imitated the inherited tradition of the amateurs, and added to it all their own accumulated experience in the minstrel troupes of vocalizing in terms of metre and rhyme. Anyone who has seen some of the Miracle plays in performance will know how surprisingly impressive these seemingly naïve texts become once their language is given life through the music of the human voice.

Shakespeare and his contemporaries had as much room to experiment and improve upon their verse heritage as they had in subject matter, in consolidating stagecraft within a permanent building and in improving the security of their profession. That they seized the opportunity is entirely evident from any selection of Elizabethan plays read in chronological order, but most particularly within the Shakespeare Canon: and when all is said and done it is the music within this verse which, as a leading actor recently observed, works so powerfully upon the imagination of audiences and has really kept Shakespeare alive all these years. Shakespeare was the most popular dramatist of his day. That popularity is something which stage performance, for all its dependence on human frailty, alone ensures: as Shaw put it, "In a deaf nation these plays would have died long ago . . . it is the score and not the libretto that keeps the work alive and fresh."

It remains to tie these threads together with a thumbnail sketch of a play in performance at a Public Theatre c. 1600. The playgoer, attracted by a poster or bent on passing the time in a reputedly managed theatre like the Globe, would arrive shortly after midday to be sure of a place. If he had chosen a theatre on the South bank he could have reached it by crossing London Bridge or paid a waterman to ferry him across, who would no doubt have regaled him with a recital of all the landmarks in the city to be seen rising steeply on the North bank and have spun yarns about all the big ships at its wharfs unloading their wares from foreign parts to fill the nation's shops. The visitor to the Private Theatre of the Blackfriars would have seen St. Paul's Cathedral with its great spire rising above him and, across the river, the Tower of St. Mary Ovary's Church (now Southwark Cathedral) and the roofs of the Public Theatres close by to the west. The Globe could be identified by the flag bearing that symbol fluttering above it. Octagonal or round, and

none knows for certain which shape the Globe actually was, the entrance door faced the stage. There, the playgoer would meet others assembling and waiting their turn to pay the 'gatherer' at the turnstile the penny which admitted him to the yard. Having got that far, the choice remained with him to stay put, or to pay other pennies to other gatherers to obtain more sheltered and secluded accommodation. If under-cover standing room or the privacy of a box did not attract, he could still 'advance himself up to the Throne of the Stage' and acquire a stool adjacent to the rushes, strewn upon it in lieu of carpeting. Having chosen his place according to the length of his pocket, or possibly for some less good reason, he could enjoy a snack, smoke a pipe and watch the antics of the eagerly assembling crowd adding the colour of their costumes to that of the gaily painted theatre.

The long wait for the play to start and the consequent babel of this bustling hydra would suffice to explain to him why at two o'clock trumpets were sounded three times (just as the floor is still hammered in Continental theatres today) to obtain silence for the Prologue. He made his entrance through the curtain hangings at the back of the stage. Behind these curtains in the dressing room the actors awaited the cue that would make them too the centre of the encircling multitude of admirers, pleasure-seekers and critics.

The action ran unbroken for two hours and on occasions rather more: that is, at least, if the audience permitted it. A riot was always possible, interruptions from vain or discontented spectators quite usual and stormy weather a literal as well as metaphorical accompaniment to a play's likely passage. Nevertheless, more often than not, the playgoer saw the story he came to see played smoothly to its end. For the company the price of this smooth reception was good measure:¹ two or three stories welded into one, costumes of more costly and luxurious materials than any but the very wealthy few could hope to afford, rich stage hangings, crude but hilarious slapstick, sword fights and acrobatics of a daring that brought the heart to the mouth: and the music of a poetry intended both to stir the imagination into visions of things beyond the norm of daily routine and to reinforce the illusion of actuality suggested in the scenic properties and the behaviour of the actors. An Epilogue, applause and a jig completed the proceedings.² With the audience gone, the actors could share out the takings with the housekeepers—a lucky few getting money from both sources: the money by which to live.

¹ That audiences considered they received good value on balance for their money is amply evident from the fact that the number of permanent theatres in London grew, in the mere forty years of Shakespeare's adult life, from one to fourteen.

² At a Private Theatre (or at Court) the action would have been played by artificial light instead of under the open sky and punctuated with intervals for music.

Was that all it amounted to? An 'insubstantial pageant faded,' marked only by the passing of money from one pocket to another? Certainly Shakespeare was as well aware as any dramatist of the sentiment (later to be made famous in Johnson's verse spoken by Garrick) "we that live to please, must please to live"—as the story of his prosperous retirement to Stratford shows. Yet even if "the great globe itself" with all the actors and audiences that gave life to its stage and galleries "are melted into air, into thin air," as its greatest poet forecast that they would be, something stronger than mere memory survives. We have the plays, deliberately preserved in print by the actors who first gave them the breath of life: and so long as there are books in the world they will survive in successive editions for each new generation to act, to watch or to read. What they get from them need not differ very much from what Elizabethans got: a deeper insight, by imaginative perception, into their own humanity.

Dissolved indeed is all the fabric of the first production of these plays. Yet the following pages can renew their life in the mind of every individual who cares to read them.

"How true a twain
Seemeth this concordant one!
Love hath reason, reason none
If what parts can so remain."

G. W.

THE PRELIMINARY MATTER AND
DEDICATORY VERSES
ON THE FOLIO OF SHAKESPEARE'S WORKS
DATED 1623*

* *The typographical layout of the following pages is in rough correspondence with that of the original, though it is not, of course, a facsimile.*

(Ben Jonson's Verses facing the Droeshout portrait on the title-page):

To the Reader

This Figure, that thou here seest put,
It was for gentle Shakespeare cut;
Wherein the Graver had a strife
With Nature to outdo the life:
O, could he but have drawn his wit
As well in brass as he hath hit
His face, the Print would then surpass
All that was ever writ in brass.
But since he cannot, Reader, look
Not on his Picture but his Book.

B. I.

TO THE MOST NOBLE
AND
INCOMPARABLE PAIR
OF BRETHREN,

WILLIAM

Earl of Pembroke, &c Lord Chamberlain to the
Kings most Excellent Majesty.


AND

PHILIP

Earl of Montgomery, &c., Gentleman of his
Majesty's Bedchamber. Both Knights of
the most Noble Order of the Garter,
and our singular good

LORDS.

Right Honorable,

 Hilst we study to be thankful in our particular, for the many favours we have received from your LL, we are fall'n upon the ill-fortune to mingle two of the most diverse things that can be, fear and rashness; rashness in the enterprize, and fear of the success. For, when we value the places your HH. sustain, we cannot but know their dignity greater than to descend to the reading of these trifles: and, while we name them trifles, we have deprived ourselves of the defence of our Dedication. But since your LL. have been pleased to think these trifles something heretofore and have prosecuted both them and their Author living with so much favour, we hope that (they¹ outliving him and he not having the fate, common with some, to be executor to his own writings) you will use the like² indulgence toward them you have done unto their parent. There is a great difference whether any Book choose his Patrons or find them: This hath done both. For so much were your LL. likings of the several parts when they were acted as before they were published, the Volume asked to be yours. We have but collected them and done an office to the dead, to procure his Orphans Guardians,

¹F³ (that they

²like] F³ same

without ambition either of self-profit or fame: only to keep the memory of so worthy a Friend and Fellow alive as was our SHAKESPEARE, by humble offer of his plays to your most noble patronage. Wherein, as we have justly observed, no man to come near your LL. but with a kind of religious address, it hath been the height of our care, who are the Presenters, to make the present worthy of your HH. by the perfection.¹ But there we must also crave our abilities to be considered, my Lords. We cannot go beyond our owne powers. Country hands reach forth milk, cream, fruits, or what they have: and many Nations (we have heard) that had not gums &¹ incense, obtained their requests with a leavened Cake. It was no fault to approach their Gods by what means they could: And the most, though meanest, of things are made more precious, when they are dedicated to Temples. In that name therefore, we most humbly consecrate to your HH. these remains of your servant Shakespeare, that what delight is in them may be ever your LL., the reputation his &¹ the faults ours, if any be committed by a pair so careful to show their gratitude both to the living and the dead, as is

Your Lordships' most bounden,

JOHN HEMINGE.

HENRY CONDELL.

To the Great Variety of Readers.

From the most able to him that can but spell: There you are numbered. We had rather you were weighed. Especially when the fate of all Books depends upon your capacities: and not of your heads alone, but of your purses. Well! It is now public &¹ you will stand for your privileges, we know: to read and censure. Do so, but buy it first. That doth best commend a Book, the Stationer says. Then, how odd soever your brains be, or your wisdoms, make your licence the same, and spare not. Judge your sixpen'orth,² your shillings-worth, your five shillings-worth at a time, or higher, so you rise to the just rates, and welcome. But, whatever you do, Buy. Censure will not drive a Trade or make the Jack go. And though you be a Magistrate of wit and sit on the Stage at *Blackfriars* or the *Cockpit* to arraign Plays daily, know, these Plays have had their trial already and stood out all Appeals; and do now come forth quitted rather by a Decree of Court than any purchased Letters of commendation.

It had been a thing, we confess, worthy to have been wished, that the Author himself had lived to have set forth and overseen his own writings; but since it hath been ordained otherwise, and he by death departed from that right, we pray you do not envy his Friends the office of their care and pain, to have collected &¹ published them; and so to have published them as where (before) you were abused with diverse stol'n and surreptitious copies, maimed and deformed by the frauds and stealths of injurious imposters that exposed them, even those are now offered to your view cured and perfect of their limbs; and all the rest absolute in their numbers as he conceived them. Who, as he was a happy imitation of Nature, was a most gentle expresser of it. His mind and hand went together: And what he thought he uttered with that easiness that we have scarce received from him a blot in his papers. But it is not our province, who only gather his works and give them you, to praise him. It is yours that read him. And there we hope, to your divers capacities, you will find enough both to draw and hold you: for his wit can no more lie hid than it could be lost. Read him, therefore; and again, and again: And if then you do not like him, surely you are in some manifest danger not to understand him. And so we leave you to other of his Friends, whom³ if you need, can be your guides: if you need them not, you can lead yourselves and others. And such Readers we wish him.

John Heminge.

Henrie Condell.


¹&] F^a and

²sixpen'orth,] F^a six-penny'orth,

³whom] F^a who,

TO THE MEMORY of the deceased Author, Master

W. SHAKESPEARE.

 Hake-speare, at length thy pious fellows give
The world thy Works, thy Works by which, outlive
Thy Tomb, thy name must: when that stone is rent
And Time dissolves thy Stratford Monument,
Here we alive shall view thee still. This Book
When Brass and Marble fade, shall make thee look
Fresh to all Ages, when Posterity
Shall loathe what's new, think all is prodigy
That is not Shake-speare's; ev'ry Line, each Verse
Here shall revive, redeem thee from thy Hearse.
Nor Fire nor cank'ring Age as Naso said,
Of his, thy wit-fraught Book shall once invade.
Nor shall I e'er believe or think thee dead
(Though missed) until our bankrupt Stage be sped
(Impossible) with some new strain t' outdo
Passions of Juliet and her Romeo;
Or till I hear a Scene more nobly take
Than when thy half-Sword parlying Romans¹ spake.
Till these, till any of thy Volumes rest
Shall with more fire, more feeling be expressed,
Be sure, our Shakespeare, thou canst never die,
But, crowned with Laurel, live eternally.

L. Digges.

To the memorie of M. W. Shakespeare



WE wondered (Shake-speare) that thou went'st so soon
From the World's-Stage to the Grave's-Tiring-room.
We thought thee dead but this thy printed worth
Tells thy Spectators that thou went'st but forth
To enter with applause. An Actor's Art
Can die, and live to act a second part.
That's but an Exit of Mortality;
This, a Re-entrance to a Plaudite.

I.M.

¹Romans] F^a Yomans

The Names of the Principal Actors in all these Plays.

William Shakespeare.
Richard Burbadge.
John Hemmings.
Augustine Phillips.

William Kempt.
Thomas Poope.
George Bryan.
Henry Condell.
William Slye.
Richard Cowly.
John Lowine.
Samuell Crosse.
Alexander Cooke.

Samuel Gilburne.
Robert Armin.
William Ostler.
Nathan Field.
John Underwood.
Nicholas Tooley.
William Ecclestone.
Joseph Taylor.
Robert Benfield.
Robert Goughe.
Richard Robinson.
Iohn Shancke.
Iohn Rice.

To the memory of my beloved,
The AUTHOR

MR. WILLIAM SHAKESPEARE :

And
what he hath left us.


T*O draw no envy (Shakespeare) on thy name,
Am I thus ample to thy Book and Fame:
While I confess thy writings to be such
As neither Man nor Muse can praise too much.
'Tis true, and all men's suffrage. But these ways
Were not the paths I meant unto thy praise:
For seeliest Ignorance on these may light,
Which, when it sounds at best, but echoes right;
Or blind Affection, which doth ne'er advance
The truth, but gropes and urgeth all by chance;
Or crafty Malice might pretend this praise,
And think to ruin where it seemed to raise.
These are, as some infâmous Baud or whore,
Should praise a Matron. What could hurt her more?
But thou art proof against them, and indeed,
Above th' ill-fortune of them, or the need.
I, therefore, will begin. Soule of the Age!
The applausel delight! the wonder of our Stage!
My Shakespeare, rise. I will not lodge thee by
Chaucer or Spenser, or bid Beaumont lie*

*A little further, to make thee a room:
 Thou art a Monument without a tomb,
 And art alive still while thy Book doth live
 And we have wits to read and praise to give
 That I not mix thee so my brain excuses;
 I mean with great but disproportioned Muses:
 For, if I thought my judgement were of years,
 I should commit thee surely with thy peers
 And tell how far thou didst our Lily outshine,
 Or sporting Kyd or Marlowe's mighty line.
 And though thou hadst small Latin and less Greek,
 From thence to honour thee I would not seek
 For names, but call forth thund'ring Æschylus,
 Euripides, and Sophocles to us,
 Paccuvius, Accius, him of Cordova dead,
 To life again, to hear thy Buskin tread
 And shake a Stage: Or, when thy Socks were on,
 Leave thee alone for the comparison
 *Of all that insolent Greece or haughty Rome
 Sent forth or since did from their ashes come.
 Triumph, my Britain, thou hast one to show
 To whom all Scenes of Europe homage owe.
 He was not for an age, but for all time!
 And all the Muses still were in their prime
 When, like Apollo, he came forth to warm
 Our ears or like a Mercury to charm!
 Nature herself was proud of his designs
 And joyed to wear the dressing of his lines!
 Which were so richly spun and woven so fit
 As, since, she will vouchsafe no other Wit.
 The merry Greeke, tart Aristophanes,
 Neat Terence, witty Plautus, now not please;
 But antiquated and deserted lie
 As they were not of Nature's family.
 Yet must I not give Nature all: Thy Art,
 My gentle Shakespeare, must enjoy a part.
 For though the Poet's matter Nature be,
 His Art doth give the fashion. And, that he
 Who casts to write a living line, must sweat
 (Such as thine are) and strike the second heat
 Upon the Muses' anvil, turn the same,
 (And himself with it) that he thinks to frame;
 Or for the laurel he may gain a scorn,
 For a good Poet's made as well as born.
 And such wert thou. Look how the father's face
 Lives in his issue, even so the race
 Of Shakespeare's mind and manners brightly shines
 In his well-turned and true-filéd lines:*

*In each of which he seems to shake a Lance,
 As brandished at the eyes of Ignorance,
 Sweet Swan of Avon! what a sight it were
 To see thee in our waters¹ yet appear,
 And make those flights upon the banks of Thames
 That so did take Eliza and our James!
 But stay, I see thee in the Hemisphere
 Advanced and made a Constellation there!
 Shine forth, thou Star of Poets and with rage
 Or influence, chide or cheer the drooping Stage,
 Which, since thy flight from hence, hath mourned like night,
 And despairs day, but for thy Volume's light.*

BEN: IONSON

Upon the Lines and Life of the Famous
 Scenic Poet, Master WILLIAM
 SHAKESPEARE.

Hose hands which you so clapped, go now and wring,
 You *Britons* brave, for done are *Shakespeare's* days:
 His days are done that made the dainty Plays
 Which made the Globe of heav'n and earth to ring.
 Dried is that vein, dried² is the *Thespian* Spring,
 Turned all to tears, and *Phæbus* clouds his rays.
 That corpse, that coffin, now bestick those bays
 Which crowned him *Poet* first, then *Poets'* King.
 If *Tragedies* might any *Prologue* have,
 All those he made would scarce make one to this,
 Where *Fame*, now that he gone is to the grave,
 (Death's public tiring-house) the *Nuncius* is:
 For though his line of life went soon about,
 The life yet of his lines shall never out.

HUGH HOLLAND

¹waters] F² water

²dried] F² dry

THE LONDON SHAKESPEARE

VOLUME 1

The Comedies

THE COMEDY OF ERRORS

THE COMEDY OF ERRORS was first printed in the Folio of 1623. It is divided into five Acts with *Scena Prima* at each Act heading except the second. No other Scene headings are given. 'The Names of all the Actors' does not, as in some other cases, succeed the text. Antipholus of Syracuse is termed *Antipholis Erotes* and *Errotis*, and Antipholus of Ephesus is called *Antipholis Sereptus* in certain headings and directions; the first being probably a corruption of *erraticus* or *erratus* (wandering) and the second, it would seem, ultimately derived from *surraptus* in Plautus' *Menaechmi*, where it means stolen: in which case the Folio term is misapplied, as its Antipholus was carried away at sea, and was not, as in Plautus, stolen. These and other discrepancies and confusions in names have led to particular views on the text. Dover Wilson¹ holds that the text bears evidence that it was dictated in the 1590's to a scribe from actors' parts with the assistance of a play-plot; that another hand altered some stage-directions and speech-prefixes; that reminiscences of an older play appear in the text; that the play was arranged for a simple classical stage presenting house-fronts and doors (placarded, perhaps, with the names of the dwellers) and an upper stage for *iii i*; that there were 'cuts,' perhaps the cut of a whole scene of the dinner in the 'Porpentine'; and that doggerel was lifted from an older play.

In comment it may be said that if the theatre copy was used for printing, it would probably have accumulated a variety of stage indications between 1592 and 1623. Scholars have indicated sites in the Scene headings, but the action could take place before the houses² with voices 'within' as in *iii i*, as with Plautus and the associated Italian scenari. An older play is almost certainly involved as source and the doggerel may owe something to it; but such verse seems to have amused Shakespeare and he burlesques it in the utterances of the buffoons in his early plays: and in *iii i*, cited by Dover Wilson, the verse is doggerel only so long as Dromio takes part in it. No corresponding scene of the 'Porpentine' dinner is in Plautus or the scenari, and it seems unlikely that it existed. There seems reason to accept all of *iii i* as Shakespeare's, with perhaps some debt to the older play.

Greg's conclusion is that some of the Stage Directions look like the author's own and that the copy for the Folio was the author's manuscript, with some Stage Directions added by the prompter (see *iv iv* 143, 144).³

¹ CNS, 65-85.

² See Greg: EP, 140.

³ Greg: EP, 140-141.

THE COMEDY OF ERRORS

The play is the shortest in the Shakespearian canon: 1777 lines in Sir Edmund Chambers's tables as against 2647 in the *Shrew* and 2785 in *Love's Labour's Lost*.

Language, versification and treatment of the plot indicate that the play is an early one. It was presented at Gray's Inn by a professional company¹ (presumably the Lord Chamberlain's, of which Shakespeare was a member), on the 28th of December, 1594; and it is mentioned among the comedies in Francis Meres's *Palladis Tamia* of 1598.² Dromio's reference to France in III ii 116, "armed and reverted, making war against her heir," alludes to the struggle between Henry of Navarre and the League. Henry was recognised as heir by the expiring Henry III in August, 1589, and was confirmed as King in July, 1593³: so these become terminal dates in the question of the play's composition. Dromio's further talk of Spain's 'armadoes of carracks' probably refers to the Armada of 1588. The date of composition may be assessed at 1592-3.

Plautus' *Menaechmi* is the ultimate source of the main plot in Shakespeare's play. Anders⁴ considered that an older Elizabethan comedy was the immediate source and many have thought this the lost *Historie of Error*⁵: but those, like Joseph Quincy Adams⁶ and Sir Edmund Chambers,⁷ who credit Shakespeare with sufficient Latin, suggest that he also referred to Plautus; while others, like Cuninghame,⁸ dissent. Plautus' play has no enveloping story, like that of Ægeon, and has one pair of twins. It has been concluded that Shakespeare derived the idea of the second pair from Plautus' *Amphitruo*; but Italian scenari of the sixteenth and seventeenth centuries (skeleton play-plots for professional actors and based on Plautus) show that double sets of twins existed in Italian comedy. Miss K. M. Lea in her *Italian Popular Comedy* (Oxford, 1934, ii 438, 590, 602), gives accounts of scenari which are particularly apposite: *Li Dui Simili di Plauto*, *Li Due Trappolini* and *Zanni Incredibili con Quattro Simili*. In the first are master twins, in the second servant twins; and in the third master twins, townsman and traveller respectively, and twins of the servant class, townsman and traveller likewise. With these scenari before us we can no longer assume as probable that Shakespeare added the Dromios to the Plautine plot.

The locking-out of Amphitruo from his house while his brother dines with his wife (III i) is generally said to be derived from the *Amphitruo*.

¹ Sh. Alln. Bk. i 7; Malone Society's reprint of *Gesta Grayorum*, 1914, 22. See also Stopes' *Southampton*, 70, on the Company concerned and the uproar which occurred.

² Sh. Alln. Bk., i 46. ³ Camb. Mod. Hist., iii 47, 52. ⁴ Anders, 32 etc.

⁵ Played by the Children of Paul's at Hampton Court on New Year's night, 1576-7. See Chambers: ES iv 151.

⁶ Adams, 133. ⁷ Chambers: WS, i 312. ⁸ Cuninghame: CE, xxii, xxviii.

INTRODUCTION

In the *Menaechmi* (as in the Zanni scenario) the Courtesan, and not the wife, entertains the wrong brother by mistake. The wife in Plautus afterwards shuts out her husband from the house until he returns her stolen mantle and the Courtesan does likewise after a wrangle over the garment. There was perhaps enough here, without *Amphitruo* to provide a basis for the locking-out.

Some incidents seem to show that Shakespeare (or his source) was directly indebted to the *Menaechmi*. In Act I Sosicles, Menaechmus's servant, talks of the perils of Epidamnus: rakes, drunkards, swindlers, harlots, etc., and Antipholus and Dromio S. similarly talk of the perils of Ephesus, i ii 97-105, ii ii 187-190, iv iii 10-11. Cylindrus, the cook, suggests the cook, Luce, "Spherical, like a globe," iii ii 108. In Act II Sosicles gives his servant money for safe-keeping and Antipholus of Syracuse gives Dromio his money for safe-keeping at the 'Centaur,' i ii 9. Senex warns his daughter to humour her husband and reproves her; and Æmilia so reproves Adriana, v i 57-80. In Act v the Doctor talks of demoniacal possession of the supposed mad brother, and Pinch does likewise, iv iv 50-53, v i 237. Moschus and Teuximarcha in *Menaechmi*, correspond in relationships with Ægeon and Æmilia; and Syracuse and Epidamnus come from that play.

The English play is in places similar to the scenari.¹ In Act I of *Li Dui Simili* the wife is robbed of dress, collar and two rings; in *Li Sei Simili* a ring and chain are mislaid: in Shakespeare the chain is mentioned in iii i, etc. and the ring in iv iii 70 etc. The traveller says in *Li Dui Simili* that he'll go and explore the city: and so Antipholus S. in i ii 12-14. In Act II the brothers draw swords in the confusion when one escapes from being locked up: so Antipholus and Dromio brandish swords when they break loose.

Senex in *Menaechmi*, like the scenario Pantalone, is sent for by the wife to reprove her wayward husband, but is not in the Shakespeare version. Peniculus, the glutton, is transformed into Zanni and Dromio E. Moschus dies of grief over his stolen son; and this tragic event is expanded into the story of Ægeon and Æmilia which is based on an undetermined romance, perhaps related to Apollonius of Tyre. Luciana in the English play provides a foil for her sister and a mate for Antipholus S., and the other extra characters, Balthazar, Angelo, etc., introduce matters familiar to Londoners and lend verisimilitude to a plot which is otherwise over-symmetrical and difficult of credence. Immodest elements in the older plays find no place in Shakespeare's, and Æmilia, Luciana and Adriana (notwithstanding her provoked shrewishness) are distinguished by noble qualities and belong to a far different woman's world from that of the Latin and Italian plays.

¹ See Lea, *op. cit.*, ii 438-442 for other scenari incidents resembling situations in the *Errors*.

The *Menaechmi* translated into English by W[illiam?] W[arner?] and printed in 1595¹ was said by Thomas Creede, the printer, to have been originally translated for W. W.'s private friends; and it has been thought that Shakespeare saw it in MS. Cuninghame adduces fourteen parallel passages in support of this, but, though several are persuasive, the whole series is unconvincing. Shakespeare's immediate source seems to have been an old play, based on *Menaechmi* and expanded by aid of Italian comedy; but quite likely he also referred to the Latin play. His exceptional adherence to the dramatic unities in this case, which are also observed in Plautus and the scenari, is doubtless due to his source.²

Criticism has been concerned whether the farce-plot of master and plus servant twins is not so obviously artificial as to exceed the tolerable limits of illusion. Coleridge³ declared that farce permitted more license in this matter than comedy, that its story need not be probable: it is enough that it is possible. Farce, he said, had added the two Dros and is justified in so doing by the laws of its end and constitution. Sonnets were not persuaded. "The whole plot," says John Bailey,⁴ "is absurd beyond the allowed absurdity and impossibility of farce," Dowden⁵ concluded that Shakespeare, having tried his hand at farce, was satisfied that it was not his province; and never returned to it. Nevertheless, others have written of the play's speed, raciness and entertaining humour.

In *The Comedy of Errors* the plot is the main factor, though Shakespeare tried to enhance the human interest and verisimilitude by the Ægeon story and additional characters such as Luciana, Balthazar and Angelo. But emphasis on the plot prevailed and characterisation suffered. Boas⁶ commented on the skill which transformed old elements and on the dramatic power but found the dialogue poor and the portraiture thin.

Shakespeare used the Ægeon story to offset the farce; and some have found this juxtaposition incongruous. He rendered his plot more agree-

¹ Cuninghame prints it as Appendix II.

² Dover Wilson's critical results were re-studied by Allison Gaw in PLMA xli 3, Sep. 1926, 620-666. The main conclusions are that the older English play, probably the *History of Error* (1577), was based on the *Menaechmi* and *Amphitruo*, and, as shown by metrical and other evidence contained four of the seven plot-elements in Shakespeare's play, namely the *Menaechmi* and *Amphitruo* incidents, the arrest of Antipholus E. and Luce, wife of Dromio E.; that this play was acted by Sussex's men before the Queen in 1583; that for this Company or Pembroke's, a professional writer, possibly Kyd, added the Ægeon frame-plot in blank verse contrasting with the original tetrameter doggerel; and that Shakespeare, in 1592, rehandled the play from I ii to v i 37, adding the Luciana episodes and some further interpolations in Act v; which play was acted at Gray's Inn on Dec. 28, 1594.

³ Coleridge, 108.

⁴ Bailey, 80-1.

⁵ Dowden, 56.

⁶ Boas, 172.

INTRODUCTION

able by a profound change in the nature of the characters; and also by a device common in Elizabethan drama, of introducing topics familiar to his hearers: the struggle in France, inns, cozenage, shipping, the sergeant-at-arms, the gossips' feast and so on. He used in the dialogue, to the same end, some terms familiar in English legal practice; and borrowed many phrases from Holy Writ.¹

The doggerel and word-play and the comparatively small amount of prose and the lavish use of rhymed verse are characteristic of Shakespeare's early manner. So too are the large proportion of end-stopped blank-verse lines (for example *i* i 76-96), the few overflows, the comparatively few mid-line pauses and the absence of light and weak endings.

¹ Cuninghame: CE, xxxix-xlv; Fripp, i 314-8; Barton, 64-66, 114; Carter, 44-51.

DRAMATIS PERSONÆ

SOLINUS, Duke of Ephesus.

ÆGEON, a Merchant of Syracuse.

ANTIPHOLUS of Ephesus, } twin brothers, and sons to
ANTIPHOLUS of Syracuse, } Ægeon and Æmilia.

DROMIO of Ephesus, } twin brothers, and attendants on
DROMIO of Syracuse, } the two Antipholuses.

BALTHAZAR, a merchant.

ANGELO, a goldsmith.

FIRST MERCHANT, friend to Antipholus of Syracuse.

SECOND MERCHANT, to whom Angelo is a debtor.

PINCH, a schoolmaster.

ÆMILIA, wife to Ægeon, an Abbess at Ephesus.

ADRIANA, wife to Antipholus of Ephesus.

LUCIANA, her sister.

LUCE, servant to Adriana.

A COURTEZAN.

Gaoler, Officers, and other Attendants.

SCENE. EPHEBUS.

The *Dramatis Personae* was first added by Rowe except *Second Merchant* added by Dyce. The Duke of Ephesus is, once only, in F¹ named Solinus (i i 1; but F²⁻⁴ have Salinus). He is described as *sweet Prince, my liege* and *your Grace* in the text of v i. His speech-prefixes in F¹ are *Duke* or its abbreviation. Ægeon is called Merchant of Siracusa or its close equivalent, or Egeon, in stage-directions or text; and his speech-prefixes in i i are *Merchant* or its abbreviation, but in v i are *Mar. Fat.* (for *Merchant Father*), or *Father* and short forms of it. The name Antipholus appears very frequently as Antipholis and has a variety of shortened forms as prefixes. Antipholis Erotes and Erotis appear for A. of Syracuse in headings of i ii and ii ii, and Antipholis Sereptus stands for A. of Ephesus in ii i. The prefixes are sometimes preceded by *E.* (or *Eph.*) or *S.* to distinguish the brothers. The Dromios are described as Dromio Siracusia and Dromio of Ephesus, or the equivalents; and their prefixes are the name, or its abbreviation, generally preceded by *S.* or *E.* for distinction. The Goldsmith is named Angelo in the heading of Act iii and his speech-prefixes are *Angelo* or shorter forms of it except where *Goldsmith* or its abbreviations are used. Balthazar the Merchant's name is also spelt Balthaser and Balthasar and his prefixes are various abbreviations of the name (*Bal.*, *Baltz.*, *Balth.*). Luciana is exceptionally misnamed Iuliana in the entrance at iii ii and once only there her speech-prefix is *Iulia*: otherwise the prefixes are shortened forms of *Luciana*.

THE COMEDY OF ERRORS

ACT I

SCENE I. A HALL IN THE DUKE'S PALACE.

Enter Duke, Ægeon, Gaoler, Officers, and other Attendants.

ÆGEON

Proceed, Solinus, to procure my fall,
And by the doom of death end woes and all.

DUKE

Merchant of Syracuse, plead no more:
I am not partial to infringe our laws.
The enmity and discord which of late 5
Sprung from the rancorous outrage of your Duke
To merchants, our well-dealing countrymen,
Who, wanting guilders to redeem their lives,
Have sealed his rigorous statutes with their bloods,
Excludes all pity from our threat'ning looks. 10
For, since the mortal and intestine jars
'Twixt thy seditious countrymen and us,
It hath in solemn synods been decreed,
Both by the Syracusians and ourselves,
To admit no traffic to our adverse towns: 15
Nay, more,
If any born at Ephesus be seen
At any Syracusian marts and fairs;
Again, if any Syracusian born
Come to the Bay of Ephesus, he dies, 20
His goods confiscate to the Duke's dispose;
Unless a thousand marks be levied,
To quit the penalty and to ransom him.
Thy substance, valued at the highest rate,

ACT I SCENE I.] Ff Actus primus, Scena prima. A HALL etc.] added by Malone.
Enter . . . Attendants] Ff Enter the Duke of Ephesus, with the Merchant of
Syracusa, Iaylor, and other attendants, 1 Solinus,] F²⁻⁴ Salinus. 15 To].
Craig Tⁿ 16, 18 Nay . . . fairs;] F¹ *Nay more, if any borne at Ephesus*
Be seene at any Siracusian Marts and Fayres: CNS *Nay more—if any born*
at Ephesus Be seen at Syracusian marts and fairs . . . Chambers, French,
Kittredge and NCE follow this two-line arrangement, but Chambers . . .
more, . . . fairs, French . . . *more, . . . fairs;* Kittredge . . . *more; . . . fairs—*
NCE . . . *more: . . . fairs;*

Cannot amount unto a hundred marks ;
Therefore by law thou art condemned to die. 25

ÆGEON

Yet this my comfort : when your words are done,
My woes end likewise with the evening sun.

DUKE

Well, Syracusan, say, in brief, the cause
Why thou departed'st from thy native home, 30
And for what cause thou cam'st to Ephesus.

ÆGEON

A heavier task could not have been imposed
Than I to speak my griefs unspeakable :
Yet, that the world may witness that my end
Was wrought by nature, not by vile offence, 35
I'll utter what my sorrow gives me leave.
In Syracuse was I born ; and wed
Unto a woman, happy but for me,
And by me too, had not our hap been bad.
With her I lived in joy ; our wealth increased 40
By prosperous voyages I often made
To Epidamnnum ; till my factor's death,
And the great care of goods at random left,
Drew me from kind embracements of my spouse :
From whom my absence was not six months old, 45
Before herself, almost at fainting under
The pleasing punishment that women bear,
Had made provision for her following me,
And soon and safe arrivéd where I was.
There had she not been long but she became 50
A joyful mother of two goodly sons ;
And, which was strange, the one so like the other
As could not be distinguished but by names.
That very hour, and in the self-same inn,
A meaner woman was deliveréd 55
Of such a burthen, male twins, both alike :
Those, for their parents were exceeding poor,
I bought, and brought up to attend my sons.
My wife, not meanly proud of two such boys,
Made daily motions for our home return : 60
Unwilling, I agreed ; alas ! too soon

39 too,] Omitted in F¹ but generally admitted. Cam omits. 42 Epidamnnum ;] Ff Epidamium, *Epidamnnum* is the spelling of the 1595 translation of Plautus, corresponding to his spelling of *Epidamnus*, (modern Durazzo). 43 the great care] F¹ *he great care* F²⁻⁴ *he great store* Theobald's correction. 55 meaner] F¹ *meane* F² *poor meane* F³⁻⁴ *poor mean* 61-2 unwilling... aboard] Ff all oneline.

We came aboard.

A league from Epidamnum had we sailed,
 Before the always-wind-obeying deep
 Gave any tragic instance of our harm : 65
 But longer did we not retain much hope ;
 For what obscuréd light the heavens did grant
 Did but convey unto our fearful minds
 A doubtful warrant of immediate death ;
 Which though myself would gladly have embraced, 70
 Yet the incessant weepings of my wife,
 Weeping before for what she saw must come,
 And piteous plainings of the pretty babes,
 That mourned for fashion, ignorant what to fear,
 Forced me to seek delays for them and me. 75
 And this it was, for other means was none :
 The sailors sought for safety by our boat,
 And left the ship, then sinking-ripe, to us.
 My wife, more careful for the latter-born,
 Had fastened him unto a small spare mast, 80
 Such as seafaring men provide for storms ;
 To him one of the other twins was bound,
 Whilst I had been like heedful of the other.
 The children thus disposed, my wife and I,
 Fixing our eyes on whom our care was fixed, 85
 Fastened ourselves at either end the mast,
 And floating straight, obedient to the stream,
 Was carried towards Corinth, as we thought.
 At length the sun, gazing upon the earth,
 Dispersed those vapours that offended us ; 90
 And, by the benefit of his wished light,
 The seas waxed calm, and we discoveréd
 Two ships from far, making amain to us,
 Of Corinth that, of Epidaurus this :
 But ere they came,—O, let me say no more!
 Gather the sequel by that went before. 95

DUKE

Nay, forward, old man : do not break off so ;
 For we may pity, though not pardon thee.

ÆGEON

O, had the gods done so, I had not now
 Worthily termed them merciless to us! 100
 For, ere the ships could meet by twice five leagues,
 We were encountered by a mighty rock,

Which being violently borne upon,
 Our helpful ship was splitted in the midst;
 So that, in this unjust divorce of us, 105
 Fortune had left to both of us alike
 What to delight in, what to sorrow for.
 Her part, poor soul! seeming as burdenéd
 With lesser weight, but not with lesser woe,
 Was carried with more speed before the wind; 110
 And in our sight they three were taken up
 By fishermen of Corinth, as we thought.
 At length, another ship had seized on us;
 And, knowing whom it was their hap to save,
 Gave healthful welcome to their shipwrecked guests; 11
 And would have reft the fishers of their prey,
 Had not their bark been very slow of sail;
 And therefore homeward did they bend their course.
 Thus have you heard me severed from my bliss;
 That by misfortunes was my life prolonged, 120
 To tell sad stories of my own mishaps.

DUKE

And, for the sake of them thou sorrowest for,
 Do me the favour to dilate at full
 What hath befall'n of them and thee till now.

ÆGEON

My youngest boy, and yet my eldest care, 125
 At eighteen years became inquisitive
 After his brother, and importuned me
 That his attendant—so his case was like,
 Reft of his brother, but retained his name—
 Might bear him company in the quest of him: 130
 Whom whilst I laboured of a love to see,
 I hazarded the loss of whom I loved.
 Five summers have I spent in farthest Greece,
 Roaming clean through the bounds of Asia,
 And, coasting homeward, came to Ephesus; 135
 Hopeless to find, yet loath to leave unsought
 Or that or any place that harbours men.
 But here must end the story of my life;
 And happy were I in my timely death,
 Could all my travels warrant me they live. 140

DUKE

Hapless Ægeon, whom the fates have marked

103 upon.] F¹ *up*, F²⁻⁴ *up upon*; Pope's correction. 117 bark] F¹ *backe*
 120 misfortunes] Dyce, Craig *misfortune* 124 hath . . . thee] F¹ *haue . . . they*
 We follow Cam. 128 so] F¹ *so* F²⁻⁴, Craig *for* 133 farthest] Craig *furthest*

To bear the extremity of dire mishap!
 Now, trust me, were it not against our laws,
 Against my crown, my oath, my dignity,
 Which princes, would they, may not disannul, 145
 My soul should sue as advocate for thee.
 But, though thou art adjudg'd to the death,
 And pass'd sentence may not be recalled
 But to our honour's great disparagement,
 Yet will I favour thee in what I can. 150
 Therefore, Merchant, I'll limit thee this day
 To seek thy health by beneficial help:
 Try all the friends thou hast in Ephesus;
 Beg thou, or borrow, to make up the sum,
 And live; if no, then thou art doomed to die. 155
 Gaoler, take him to thy custody.

GAOLER

I will, my lord.

ÆGEON

Hopeless and helpless doth Ægeon wend,
 But to procrastinate his lifeless end. *Exeunt.*

SCENE II. THE MART.

Enter Antipholus of Syracuse, Dromio of Syracuse, and First Merchant.

FIRST MERCHANT

Therefore give out you are of Epidamnum,
 Lest that your goods too soon be confiscate.
 This very day a Syracusian merchant
 Is apprehended for arrival here;
 And, not being able to buy out his life, 5
 According to the statute of the town,
 Dies ere the weary sun set in the west.
 There is your money that I had to keep.

ANTIPHOLUS S.

Go bear it to the Centaur, where we host,
 And stay there, Dromio, till I come to thee. 10
 Within this hour it will be dinner-time:
 Till that, I'll view the manners of the town,

152 health] *Ff* *helpe* Many emendations have been proposed. *Store, sum, life, fine, weal, ransom*, have been suggested instead of *help*. Cuninghame reads *pelf* and CNS *health* Craig, Chambers, French, Kittredge, NCE *life* In his 1933 edition Cuninghame amended his reading to *hap*; assuming a Shakespearean spelling *happe*. SCENE II. THE MART.] Not in *Ff*. We follow Cam. *Antipholus of Syracuse*, . . .] *Ff* *Antipholia Erotes*. 1 *Epidamnum*,] *Ff* *Epidamium*, 4 *arrival*] *Ff* *a riual*.

Peruse the traders, gaze upon the buildings,
And then return, and sleep within mine inn;
For with long travel I am stiff and weary. 15
Get thee away.

DROMIO S.

Many a man would take you at your word,
And go indeed, having so good a mean. *Exit.*

ANTIPHOLUS S.

A trusty villain, sir, that very oft,
When I am dull with care and melancholy, 20
Lightens my humour with his merry jests.
What, will you walk with me about the town,
And then go to my inn, and dine with me?

FIRST MERCHANT

I am invited, sir, to certain merchants,
Of whom I hope to make much benefit: 25
I crave your pardon. Soon at five o'clock,
Please you, I'll meet with you upon the mart,
And afterward consort you till bed-time:
My present business calls me from you now.

ANTIPHOLUS S.

Farewell till then: I will go lose myself,
And wander up and down to view the city. 30

FIRST MERCHANT

Sir, I commend you to your own content. *Exit.*

ANTIPHOLUS S.

He that commends me to mine own content
Commends me to the thing I cannot get.
I to the world am like a drop of water, 35
That in the ocean seeks another drop;
Who, falling there to find his fellow forth,
Unseen, inquisitive, confounds himself:
So I, to find a mother and a brother,
In quest of them, unhappy, lose myself. 40

Enter Dromio of Ephesus.

Here comes the almanac of my true date.

What now? How chance thou art returned so soon?

DROMIO E.

Returned so soon! rather approached too late:
The capon burns, the pig falls from the spit;
The clock hath strucken twelve upon the bell; 45

24 *First Merchant.*] F¹ E. Mar. Craig Mer. Kittredge Eph. Mer. NCE I. Mer. 32 *Exit.*] FF Exeunt. 40 them, unhappy, lose] F¹ *them, (vnhappie a) loose* Kittredge *them (unhappy) lose* CNS *them, unhappier, lose;* CNS assumes a dictation error. Craig, NCE, and we follow Cam.

My mistress made it one upon my cheek.
 She is so hot, because the meat is cold ;
 The meat is cold, because you come not home ;
 You come not home, because you have no stomach ;
 You have no stomach, having broke your fast ; 50
 But we, that know what 'tis to fast and pray,
 Are penitent for your default to-day.

ANTIPHOLUS S.

Stop in your wind, sir : tell me this, I pray :
 Where have you left the money that I gave you?

DROMIO E.

O,—sixpence, that I had o' Wednesday last 55
 To pay the saddler for my mistress' crupper.
 The saddler had it, sir ; I kept it not.

ANTIPHOLUS S.

I am not in a sportive humour now :
 Tell me, and dally not, where is the money?
 We being strangers here, how dar'st thou trust 60
 So great a charge from thine own custody?

DROMIO E.

I pray you, jest, sir, as you sit at dinner :
 I from my mistress come to you in post ;
 If I return, I shall be post indeed,
 For she will score your fault upon my pate. 65
 Methinks your maw, like mine, should be your clock,
 And strike you home without a messenger.

ANTIPHOLUS S.

Come, Dromio, come, these jests are out of season ;
 Reserve them till a merrier hour than this.
 Where is the gold I gave in charge to thee? 70

DROMIO E.

To me, sir? Why, you gave no gold to me.

ANTIPHOLUS S.

Come on, sir knave, have done your foolishness,
 And tell me how thou hast disposed thy charge.

DROMIO E.

My charge was but to fetch you from the mart
 Home to your house, the Phoenix, sir, to dinner : 75
 My mistress and her sister stays for you.

ANTIPHOLUS S.

Now, as I am a Christian, answer me,
 In what safe place you have bestowed my money?—
 Or I shall break that merry sconce of yours,

55 o'] Ff a 65 score] F¹⁻³ scoure F⁴ scour 66 your clock,] F¹ your cooke,
 F² you cooke, F³⁻⁴ your cook, Pope's emendation.

That stands on tricks when I am undisposed. 80
Where is the thousand marks thou hadst of me?

DROMIO E.

I have some marks of yours upon my pate,
Some of my mistress' marks upon my shoulders;
But not a thousand marks between you both.
If I should pay your worship those again, 85
Perchance you will not bear them patiently.

ANTIPHOLUS S.

Thy mistress' marks? What mistress, slave, hast thou?

DROMIO E.

Your worship's wife, my mistress at the Phoenix;
She that doth fast till you come home to dinner,
And prays that you will hie you home to dinner. 90

ANTIPHOLUS S.

What, wilt thou flout me thus unto my face,
Being forbid? There, take you that, sir knave.

DROMIO E.

What mean you, sir? For God's sake, hold your hands!
Nay, and you will not, sir, I'll take my heels.

Exit.

ANTIPHOLUS S.

Upon my life, by some device or other 95
The villain is o'er-raught of all my money.
They say this town is full of cozenage;
As, nimble jugglers that deceive the eye,
Dark-working sorcerers that change the mind,
Soul-killing witches that deform the body, 100
Disguised cheaters, prating mountebanks,
And many such-like liberties of sin:
If it prove so, I will be gone the sooner.
I'll to the Centaur, to go seek this slave:
I greatly fear my money is not safe. *Exit.* 105

ACT II

SCENE I. THE HOUSE OF ANTIPHOLUS OF EPHEBUS.

Enter Adriana and Luciana.

ADRIANA

Neither my husband nor the slave returned
That in such haste I sent to seek his master!

93 God's] Ff *God* Kittredge *God* NCE [*God's*] 94 *Exit.*] F¹ Exeunt Dromio Ep. F²⁻⁴ Exit Dromio Ep. ACT II] Ff Actus Secundus SCENE I . . . Ephesus.] Not in Ff. Pope's addition. *Enter Adriana and Luciana.*] F¹ Enter Adriana, wife to Antipholis Sereptus, with Luciana her Sister.

Sure, Luciana, it is two o'clock.

LUCIANA

Perhaps some merchant hath invited him,
And from the mart he's somewhere gone to dinner.

5

Good sister, let us dine, and never fret.

A man is master of his liberty :

Time is their master ; and when they see time,

They'll go or come : if so, be patient, sister.

ADRIANA

Why should their liberty than ours be more?

10

LUCIANA

Because their business still lies out o' door.

ADRIANA

Look, when I serve him so, he takes it ill.

LUCIANA

O, know he is the bridle of your will.

ADRIANA

There's none but asses will be bridled so.

LUCIANA

Why, headstrong liberty is lashed with woe.

15

There's nothing situate under heaven's eye

But hath his bound, in earth, in sea, in sky :

The beasts, the fishes, and the wingéd fowls,

Are their males' subjects and at their controls.

Men more divine, the masters of all these,

20

Lords of the wide world and wild watery seas,

Indued with intellectual sense and souls,

Of more pre-eminence than fish and fowls,

Are masters to their females, and their lords :

Then let your will attend on their accords.

25

ADRIANA

This servitude makes you to keep unwed.

LUCIANA

Not this, but troubles of the marriage-bed.

ADRIANA

But, were you wedded, you would bear some sway.

LUCIANA

Ere I learn love, I'll practise to obey.

ADRIANA

How if your husband start some other where?

30

LUCIANA

Till he come home again, I would forbear.

11 o' door.] F¹⁻³ *adore*. F⁴ *adour*. 12 ill.] F¹ *thus*. F²⁻⁴ *ill*. 20-1 Men . . .
masters . . . Lords] Ff *Man . . . master . . . Lord* Hanmer's correction.
NCE follows Ff.

ADRIANA

Patience unmoved! no marvel though she pause;
They can be meek that have no other cause.

A wretched soul, bruised with adversity,

We bid be quiet when we hear it cry;

35

But were we burdened with like weight of pain,

As much, or more, we should ourselves complain:

So thou, that hast no unkind mate to grieve thee,

With urging helpless patience wouldst relieve me;

But, if thou live to see like right bereft,

40

This fool-begged patience in thee will be left.

LUCIANA

Well, I will marry one day, but to try.

Here comes your man; now is your husband nigh.

Enter Dromio of Ephesus.

ADRIANA

Say, is your tardy master now at hand?

DROMIO E. Nay, he's at two hands with me, and that my two ears 45
can witness.

ADRIANA

Say, didst thou speak with him? Know'st thou his mind?

DROMIO E.

Ay, ay, he told his mind upon mine ear:

Beshrew his hand, I scarce could understand it.

LUCIANA Spake he so doubtfully, thou couldst not feel his 50
meaning?

DROMIO E. Nay, he struck so plainly, I could too well feel his
blows; and withal so doubtfully, that I could scarce understand
them.

ADRIANA

But say, I prithee, is he coming home?

55

It seems he hath great care to please his wife.

DROMIO E.

Why, mistress, sure my master is horn-mad.

ADRIANA

Horn-mad, thou villain!

DROMIO E.

I mean not cuckold-mad;

But, sure, he is stark mad.

When I desired him to come home to dinner,

60

He asked me for a thousand marks in gold.

"Tis dinner-time," quoth I: "My gold!" quoth he.

"Your meat doth burn," quoth I: "My gold!" quoth he.

"Will you come home?" quoth I: "My gold!" quoth he;

39 wouldst] Ff *would* Rowe's correction. NCE follows Ff. 64 Come home? quoth I:] Ff *come*, quoth I. Hanmer's addition.

'Where is the thousand marks I gave thee, villain?' 65
 'The pig,' quoth I, 'is burned': 'My gold!' quoth he.
 'My mistress, sir,' quoth I: 'Hang up thy mistress!
 I know not thy mistress; out on thy mistress!'

LUCIANA

Quoth who?

DROMIO E. Quoth my master:

70

'I know,' quoth he, 'no house, no wife, no mistress.'
 So that my errand, due unto my tongue,
 I thank him, I bare home upon my shoulders;
 For, in conclusion, he did beat me there.

ADRIANA

Go back again, thou slave, and fetch him home. 75

DROMIO E.

Go back again, and be new beaten home?
 For God's sake, send some other messenger.

ADRIANA

Back, slave, or I will break thy pate across.

DROMIO E.

And he will bless that cross with other beating:
 Between you I shall have a holy head. 80

ADRIANA

Hence, prating peasant! Fetch thy master home.

DROMIO E.

Am I so round with you as you with me,
 That like a football you do spurn me thus?
 You spurn me hence, and he will spurn me hither:
 If I last in this service, you must case me in leather. *Exit.* 85

LUCIANA

Fie, how impatience loureth in your face!

ADRIANA

His company must do his minions grace,
 Whilst I at home starve for a merry look.
 Hath homely age th' alluring beauty took
 From my poor cheek? Then he hath wasted it. 90
 Are my discourses dull? barren my wit?
 If voluble and sharp discourse be marred,
 Unkindness blunts it more than marble hard.
 Do their gay vestments his affections bait?
 That's not my fault; he's master of my state. 95
 What ruins are in me that can be found,
 By him not ruined? Then is he the ground
 Of my defeatures. My decayed fair

A sunny look of his would soon repair :
 But, too unruly deer, he breaks the pale, 100
 And feeds from home : poor I am but his stale.

LUCIANA

Self-harming jealousy! fie, beat it hence!

ADRIANA

Unfeeling fools can with such wrongs dispense.
 I know his eye doth homage elsewhere;
 Or else what lets it but he would be here? 105
 Sister, you know he promised me a chain;
 Would that alone, alone he would detain,
 So he would keep fair quarter with his bed!
 I see the jewel best enamelléd
 Will lose his beauty; yet the gold bides still, 110
 That others touch; and often touching will
 Wear gold: and no man that hath a name,
 But falsehood and corruption doth it shame.
 Since that my beauty cannot please his eye,
 I'll weep what's left away, and weeping die. 115

LUCIANA

How many fond fools serve mad jealousy! *Exeunt.*

SCENE II. A PUBLIC PLACE.

Enter Antipholus of Syracuse.

ANTIPHOLUS S.

The gold I gave to Dromio is laid up
 Safe at the Centaur; and the heedful slave
 Is wandered forth in care to seek me out
 By computation and mine host's report.
 I could not speak with Dromio since at first 5
 I sent him from the mart. See, here he comes.

Enter Dromio of Syracuse.

107 alone, alone he] F¹ alone, a loue he F²⁻⁴ alone, alone he Capell alone, O love he CNS alone o' love he Cuninghams, Chambers, French, Kittredge alone alone he NCE [alone, alone] he Cam, Craig, and we follow F²⁻⁴. 110-111 yet the . . . and] so in Ff. Theobald and the . . . yet Hanmer, Hudson, Craig, Kittredge, NCE and tho' [or though] . . . yet Heath conj. yet the . . . though Cam, CNS, French, yet the . . . and Chambers yet the . . . And. 112-113] These lines are omitted in F²⁻⁴ and a colon is printed after will in l. 111. 112 Wear gold: and no] F¹ where gold and no Theobald Wear gold and so no Wear is generally adopted except CNS retains Where gold and no Cuninghams, following Theobald's text, devotes Appendix I to explaining the passage. 113 But] F¹ Cam, etc. By Theobald, French, Kittredge But 116 Exeunt.] Ff Exit. SCENE II . . . PLACE.] Added by Capell. Enter Antipholus of Syracuse] F¹ Enter Antipholus Erotia. F² Enter Antipolis Erotas. F^{3,4} Enter Antipholus Erotas. 6 Enter Dromio of Syracuse] F¹ Enter Dromio Siracusia. F²⁻⁴ Enter Dromio Siracusan.

How now, sir! is your merry humour altered?
 As you love strokes, so jest with me again.
 You know no Centaur? You received no gold?
 Your mistress sent to have me home to dinner? 10
 My house was at the Phoenix? Wast thou mad,
 That thus so madly thou didst answer me?

DROMIO S.

What answer, sir? When spake I such a word?

ANTIPHOLUS S.

Even now, even here, not half an hour since.

DROMIO S.

I did not see you since you sent me hence, 15
 Home to the Centaur with the gold you gave me.

ANTIPHOLUS S.

Villain, thou didst deny the gold's receipt,
 And told'st me of a mistress and a dinner;
 For which, I hope, thou felt'st I was displeased.

DROMIO S.

I am glad to see you in this merry vein : 20
 What means this jest? I pray you, master, tell me.

ANTIPHOLUS S.

Yea, dost thou jeer and flout me in the teeth?
 Think'st thou I jest? Hold, take thou that, and that.

Beats Dromio.

DROMIO S.

Hold, sir, for God's sake! now your jest is earnest! 25
 Upon what bargain do you give it me?

ANTIPHOLUS S.

Because that I familiarly sometimes
 Do use you for my fool, and chat with you,
 Your sauciness will jest upon my love,
 And make a common of my serious hours.
 When the sun shines let foolish gnats make sport, 30
 But creep in crannies when he hides his beams.
 If you will jest with me, know my aspect,
 And fashion your demeanour to my looks,
 Or I will beat this method in your sconce.

DROMIO S. Sconce call you it? So you would leave battering, I had 35
 rather have it a head. And you use these blows long, I must get
 a sconce for my head, and insconce it too ; or else I shall seek my
 wit in my shoulders. But, I pray, sir, why am I beaten?

12 thou didst] F¹ *thou did didst* 29 common] *Hanmer comedy common* here
 refers to a place of open resort and signifies intrusion on Antipholus's thought
 in privacy. NCE glosses *public playground*.

- ANTIPHOLUS S. Dost thou not know?
 DROMIO S. Nothing, sir, but that I am beaten. 40
 ANTIPHOLUS S. Shall I tell you why?
 DROMIO S. Ay, sir, and wherefore; for they say every why
 hath a wherefore.
 ANTIPHOLUS S.
 Why, first,—for flouting me; and then, wherefore,—
 For urging it the second time to me. 45
 DROMIO S.
 Was there ever any man thus beaten out of season,
 When in the why and the wherefore is neither rhyme nor reason?
 Well, sir, I thank you.
 ANTIPHOLUS S. Thank me, sir! for what?
 DROMIO S. Marry, sir, for this something that you gave me 50
 for nothing.
 ANTIPHOLUS S. I'll make you amends next, to give you nothing
 for something. But say, sir, is it dinner-time?
 DROMIO S. No, sir: I think the meat wants that I have.
 ANTIPHOLUS S. In good time, sir; what's that? 55
 DROMIO S. Basting.
 ANTIPHOLUS S. Well, sir, then 'twill be dry.
 DROMIO S. If it be, sir, I pray you, eat none of it.
 ANTIPHOLUS S. Your reason?
 DROMIO S. Lest it make you cholerick, and purchase me an- 60
 other dry basting.
 ANTIPHOLUS S. Well, sir, learn to jest in good time: there's a time
 for all things.
 DROMIO S. I durst have denied that, before you were so cho-
 leric. 65
 ANTIPHOLUS S. By what rule, sir?
 DROMIO S. Marry, sir, by a rule as plain as the plain bald pate
 of father Time himself.
 ANTIPHOLUS S. Let's hear it.
 DROMIO S. There's no time for a man to recover his hair that 70
 grows bald by nature.
 ANTIPHOLUS S. May he not do it by fine and recovery?
 DROMIO S. Yes, to pay a fine for a periwig, and recover the
 lost hair of another man.
 ANTIPHOLUS S. Why is Time such a niggard of hair, being, as it is, 75
 so plentiful an excrement?
 DROMIO S. Because it is a blessing that he bestows on beasts:
 and what he hath scantied men in hair, he hath given them in
 wit.

- ANTIPHOLUS S. Why, but there's many a man hath more hair 80
than wit.
- DROMIO S. Not a man of those but he hath the wit to lose his
hair.
- ANTIPHOLUS S. Why, thou didst conclude hairy men plain dealers
without wit. 85
- DROMIO S. The plainer dealer, the sooner lost : yet he loseth
it in a kind of jollity.
- ANTIPHOLUS S. For what reason?
- DROMIO S. For two ; and sound ones too.
- ANTIPHOLUS S. Nay, not sound, I pray you. 90
- DROMIO S. Sure ones, then.
- ANTIPHOLUS S. Nay, not sure, in a thing falsing.
- DROMIO S. Certain ones, then.
- ANTIPHOLUS S. Name them.
- DROMIO S. The one, to save the money that he spends in 95
tiring ; the other, that at dinner they should not drop in his por-
ridge.
- ANTIPHOLUS S. You would all this time have proved there is no
time for all things.
- DROMIO S. Marry, and did, sir : namely, no time to recover 100
hair lost by nature.
- ANTIPHOLUS S. But your reason was not substantial, why there is
no time to recover.
- DROMIO S. Thus I mend it : Time himself is bald, and there-
fore to the world's end will have bald followers. 105
- ANTIPHOLUS S.
I knew 'twould be a bald conclusion :
But, soft! who wafts us yonder?

Enter Adriana and Luciana.

ADRIANA

- Ay, ay, Antipholus, look strange and frown :
Some other mistress hath thy sweet aspects :
I am not Adriana nor thy wife. 110
The time was once when thou unurged wouldst vow
That never words were music to thine ear,

87 jollity.] Staunton and Kinnear proposed *policy* and Cuninghame and Kittredge adopted it. Cam, NCE and others adhere to F. NCE annotates "This word and *sound* (l. 89) and *falsing* (i.e. deceptive, l. 92) play upon the implications of ll. 82-3." (i.e. reference to the diseases which produce loss of hair). 92 falsing.] Grant White suggests *falling*. Ingleby conjectures *false*. Chambers *falling*. Onions glosses *deceptive*. 96 tiring;] Ff *trying* Pope's emendation *tyring*. Kittredge *trimming*; 100 namely, no time] F¹ *namely, in no time* F²⁻⁴ *namely, no time* CNS *namely, e'en no time*

That never object pleasing in thine eye,
 That never touch well welcome to thy hand,
 That never meat sweet-savoured in thy taste, 115
 Unless I spake, or looked, or touched, or carved to thee.
 How comes it now, my husband, O, how comes it,
 That thou art then estrangéd from thyself?
 Thyself I call it, being strange to me,
 That, undividable, incorporate, 120
 Am better than thy dear self's better part.
 Ah, do not tear away thyself from me!
 For know, my love, as easy mayst thou fall
 A drop of water in the breaking gulf,
 And take unmingled thence that drop again, 125
 Without addition or diminishing,
 As take from me thyself, and not me too.
 How dearly would it touch thee to the quick,
 Shouldst thou but hear I were licentious,
 And that this body, consecrate to thee, 130
 By ruffian lust should be contaminate!
 Wouldst thou not spit at me and spurn at me,
 And hurl the name of husband in my face,
 And tear the stained skin off my harlot-brow,
 And from my false hand cut the wedding-ring, 135
 And break it with a deep-divorcing vow?
 I know thou canst; and therefore see thou do it.
 I am possessed with an adulterate blot;
 My blood is mingled with the crime of lust:
 For if we two be one, and thou play false, 140
 I do digest the poison of thy flesh,
 Being strumpeted by thy contagion.
 Keep, then, fair league and truce with thy true bed,
 I live distained, thou undishonoured.

ANTIPHOLUS S.

Plead you to me, fair dame? I know you not: 145
 In Ephesus I am but two hours old,
 As strange unto your town as to your talk;
 Who, every word by all my wit being scanned,
 Wants wit in all one word to understand.

116] an alexandrine. Pope deleted *to thee*. Steevens read *spake, look'd, touch'd*, etc., and Cuninghame follows. 139 crime] Warburton, CNS *grime* CNS assumes an error due to dictation. 144 distained,] Hanmer, Craig, Chambers, Cuninghame, Kittredge, *unstain'd* Cam, CNS, French, NCE *distained* NCE glosses = *unstained* CNS's solution is more drastic: he reads *contagion* . . . in l. 142 and transposes ll. 143, 144. 149 wants] Johnson, Craig, Kittredge *want*

LUCIANA

Fie, brother! how the world is changed with you! 150
 When were you wont to use my sister thus?
 She sent for you by Dromio home to dinner.

ANTIPHOLUS S. By Dromio?

DROMIO S. By me?

ADRIANA

By thee; and this thou didst return from him, 155
 That he did buffet thee, and, in his blows,
 Denied my house for his, me for his wife.

ANTIPHOLUS S.

Did you converse, sir, with this gentlewoman?
 What is the course and drift of your compact?

DROMIO S.

I, sir? I never saw her till this time. 160

ANTIPHOLUS S.

Villain, thou liest; for even her very words
 Didst thou deliver to me on the mart.

DROMIO S.

I never spake with her in all my life.

ANTIPHOLUS S.

How can she thus then call us by our names,
 Unless it be by inspiration? 165

ADRIANA

How ill agrees it with your gravity
 To counterfeit thus grossly with your slave,
 Abetting him to thwart me in my mood!
 Be it my wrong you are from me exempt,
 But wrong not that wrong with a more contempt. 170
 Come, I will fasten on this sleeve of thine:
 Thou art an elm, my husband, I a vine,
 Whose weakness, married to thy stronger state,
 Makes me with thy strength to communicate:
 If aught possess thee from me, it is dross, 175
 Usurping ivy, brier, or idle moss,
 Who, all for want of pruning, with intrusion
 Infect thy sap, and live on thy confusion.

ANTIPHOLUS S.

To me she speaks; she moves me for her theme:
 What, was I married to her in my dream? 180
 Or sleep I now, and think I hear all this?
 What error drives our eyes and ears amiss?
 Until I know this sure uncertainty,

164-5 names, . . . inspiration?] F¹⁻³ names? . . . inspiration. We follow F⁴.
 173 stronger] F¹⁻³ stranger F⁴ stronger

I'll entertain the offered fallacy.

LUCIANA

Dromio, go bid the servants spread for dinner. 185

DROMIO S.

O, for my beads! I cross me for a sinner.

This is the fairyland: O spite of spites!

We talk with goblins, owls, and sprites:

If we obey them not, this will ensue,

They'll suck our breath, or pinch us black and blue. 190

LUCIANA

Why prat'st thou to thyself, and answer'st not?

Dromio, thou drone, thou snail, thou slug, thou sot!

DROMIO S.

I am transforméd, master, am I not?

ANTIPHOLUS S.

I think thou art in mind, and so am I.

DROMIO S.

Nay, master, both in mind and in my shape. 195

ANTIPHOLUS S.

Thou hast thine own form.

DROMIO S.

No, I am an ape.

LUCIANA

If thou art changed to aught, 'tis to an ass.

DROMIO S.

'Tis true; she rides me, and I long for grass.

'Tis so, I am an ass; else it could never be

But I should know her as well as she knows me. 200

ADRIANA

Come, come, no longer will I be a fool,

To put the finger in the eye and weep,

Whilst man and master laughs my woes to scorn.

Come, sir, to dinner. Dromio, keep the gate.

Husband, I'll dine above with you to-day, 205

184 offered] Ff *free'd* Capell's emendation adopted by Cam, Cuningham Kittredge, etc. 188 We talk with goblins, owls, and sprites:] Many emendations adopted to turn this line into a pentameter. Keightley read *For here we talk, etc.* Dyce . . . *with none but goblins, etc.* Pope, Craig, Chambers . . . *and elvish sprites. Elves and sprites and fairy sprites* have also been proposed. Cuningham *We talk with fairies, goblins, elves and sprites.* Like French, we follow Ff and Cam. Theobald's emendation *ouphs* for *owls* is supported by Kinnear. Cam, Kittredge, NCE and others adhere to F. 192 thou drone, thou] F¹ *thou* Dromio, *thou* F² *thou* Dromio Theobald's emendation which is followed by Cam, Craig, Chambers, Cuningham, CNS, Kittredge and others. NCE follows F¹. 193 am I not] Cam, Craig, CNS, French, Kittredge, NCE follow Theobald *am not I* Cuningham and we follow Ff. 203 laughs] Pope, Craig, CNS *laugh*

And shrive you of a thousand idle pranks.
 Sirrah, if any ask you for your master,
 Say he dines forth, and let no creature enter.
 Come, sister. Dromio, play the porter well.

ANTIPHOLUS S.

Am I in earth, in heaven, or in hell? 210
 Sleeping or waking? mad or well-advised?
 Known unto these, and to myself disguised!
 I'll say as they say, and persevere so,
 And in this mist at all adventures go.

DROMIO S.

Master, shall I be porter at the gate? 215

ADRIANA

Ay, and let none enter, lest I break your pate.

LUCIANA

Come, come, Antipholus, we dine too late. *Exeunt.*

ACT III

SCENE I. BEFORE THE HOUSE OF ANTIPHOLUS OF EPHEBUS.

Enter Antipholus of Ephesus, Dromio of Ephesus, Angelo, and Balthazar.

ANTIPHOLUS E.

Good Signior Angelo, you must excuse us all;
 My wife is shrewish when I keep not hours:
 Say that I lingered with you at your shop
 To see the making of her carcanet,
 And that to-morrow you will bring it home. 5
 But here's a villain that would face me down
 He met me on the mart, and that I beat him,
 And charged him with a thousand marks in gold,
 And that I did deny my wife and house.
 Thou drunkard, thou, what didst thou mean by this? 10

DROMIO E.

Say what you will, sir, but I know what I know;
 That you beat me at the mart, I have your hand to show:
 If the skin were parchment, and the blows you gave were ink,
 Your own handwriting would tell you what I think.

210-214] marked as *aside* by Capell, Craig, CNS, Kittredge. 217 *Exeunt.*] Not in Ff ACT III SCENE I.] Ff Actus Tertius. Scena Prima. *Before . . . Ephesus.*] Added by Cam after Pope. *Enter . . . Balthazar.*] Ff Enter Antipholus of Ephesus, his man Dromio, Angelo the Goldsmith, and Balthazar the Merchant. 1 us all:] Ff vs all, Pope omitted all, and Cunningham follows. Cam, Craig, Chambers, CNS, French, Kittredge, NCE follow F.

ANTIPHOLUS E.

I think thou art an ass.

DROMIO E.

Marry, so it doth appear

15

By the wrongs I suffer, and the blows I bear.

I should kick, being kicked ; and, being at that pass,

You would keep from my heels, and beware of an ass.

ANTIPHOLUS E.

Y'are sad, Signior Balthazar : pray God our cheer

May answer my good will and your good welcome here.

20

BALTHAZAR

I hold your dainties cheap, sir, and your welcome dear.

ANTIPHOLUS E.

O, Signior Balthazar, either at flesh or fish,

A table full of welcome makes scarce one dainty dish.

BALTHAZAR

Good meat, sir, is common : that every churl affords.

ANTIPHOLUS E.

And welcome more common ; for that's nothing but words.

25

BALTHAZAR

Small cheer and great welcome makes a merry feast.

ANTIPHOLUS E.

Ay, to a niggardly host and more sparing guest :

But though my cates be mean, take them in good part ;

Better cheer may you have, but not with better heart.

But, soft! my door is locked. Go bid them let us in.

30

DROMIO E.

Maud, Bridget, Marian, Cicely, Gillian, Ginn!

DROMIO S. (*within*)

Mome, malt-horse, capon, coxcomb, idiot, patch!

Either get thee from the door, or sit down at the hatch.

Dost thou conjure for wenches, that thou call'st for such store,

When one is one too many? Go get thee from the door.

35

DROMIO E.

What patch is made our porter? My master stays in the street.

DROMIO S. (*within*)

Let him walk from whence he came, lest he catch cold on's feet.

ANTIPHOLUS E.

Who talks within there? ho, open the door!

DROMIO S. (*within*)

Right, sir, I'll tell you when, and you'll tell me wherefore.

ANTIPHOLUS E.

Wherefore? for my dinner : I have not dined to-day.

40

19 y'are] Capell, Craig, Chambers, French *you are* Cam, Cuninghame, NCE
 you're Ff, CNS, Kittredge *y'are* 32 (*within*)] The indications (*within*) here
 and below were added by Rowe.

DROMIO S. (*within*)

Nor to-day here you must not; come again when you may.

ANTIPHOLUS E.

What art thou that keep'st me out from the house I owe?

DROMIO S. (*within*)

The porter for this time, sir, and my name is Dromio.

DROMIO E.

O villain, thou hast stolen both mine office and my name!

The one ne'er got me credit, the other mickle blame. 45

If thou hadst been Dromio to-day in my place,

Thou wouldst have changed thy face for a name, or thy name for

LUCE (*within*) [an ass.]

What a coil is there, Dromio? Who are those at the gate!

DROMIO E.

Let my master in, Luce.

LUCE (*within*) Faith, no; he comes too late:

And so tell your master.

DROMIO E. O Lord, I must laugh! 50

Have at you with a proverb. Shall I set in my staff?

LUCE (*within*)

Have at you with another: that's,—When? can you tell?

DROMIO S. (*within*)

If thy name be called Luce,—Luce, thou hast answered him well.

ANTIPHOLUS E.

Do you hear, you minion? You'll let us in, I hope?

LUCE (*within*)

I thought to have asked you.

DROMIO S. (*within*) And you said no. 55

DROMIO E.

So, come, help: well struck! there was blow for blow.

ANTIPHOLUS E.

Thou baggage, let me in.

LUCE (*within*) Can you tell for whose sake?

DROMIO E.

Master, knock the door hard.

LUCE (*within*) Let him knock till it ache.

ANTIPHOLUS E.

You'll cry for this, minion, if I beat the door down.

47 a name.] CNS *an aim*, After this line Ff have Enter Luce. Cam and Cuningham follow Rowe in inserting (*within*) CNS, Luce, the kitchen-maid comes out upon the balcony. Kittredge Enter Luce [*above*]. NCE Enter Luce [*within*] 49-51 Faith . . . staff?) Three lines in Ff, beginning and ending Faith . . . Master./O Lord . . . Prouerbe./Shall . . . staffe. We follow Rowe's and Cam's arrangement. 54 hope?) Theobald, Craig, Cuningham *trou*?

LUCE (*within*)

What needs all that, and a pair of stocks in the town?

60

ADRIANA (*within*)

Who is that at the door that keeps all this noise?

DROMIO S. (*within*)

By my troth, your town is troubled with unruly boys.

ANTIPHOLUS E.

Are you there, wife? You might have come before.

ADRIANA (*within*)

Your wife, sir knave! Go get you from the door.

DROMIO E.

If you went in pain, master, this 'knave' would go sore.

65

ANGELO

Here is neither cheer, sir, nor welcome: we would fain have either.

BALTHAZAR

In debating which was best, we shall part with neither.

DROMIO E.

They stand at the door, master: bid them welcome hither.

ANTIPHOLUS E.

There is something in the wind, that we cannot get in.

DROMIO E.

You would say so, master, if your garments were thin.

70

Your cake here is warm within: you stand here in the cold.

It would make a man mad as a buck, to be so bought and sold.

ANTIPHOLUS E.

Go fetch me something: I'll break ope the gate.

DROMIO S. (*within*)

Break any breaking here, and I'll break your knave's pate.

DROMIO E.

A man may break a word with you, sir, and words are but wind;

75

Ay, and break it in your face, so he break it not behind.

DROMIO S. (*within*)

It seems thou want'st breaking: out upon thee, hind!

DROMIO E.

Here's too much 'out upon thee!' I pray thee, let me in.

DROMIO S. (*within*)

Ay, when fowls have no feathers, and fish have no fin.

ANTIPHOLUS E.

Well, I'll break in: go borrow me a crow.

80

DROMIO E.

A crow without feather? Master, mean you so?

60] After this line Ff have Enter Adriana (*within*) is Rowe's addition. Kirtledge Enter Adriana [*above*]. NCE Enter Adriana [*within*]. CNS Adriana comes out upon the balcony. 75 you,] F¹ your 77 want'st] Pope, Craig, Chambers, Cuninghame, French *wantest*

For a fish without a fin, there's a fowl without a feather :
If a crow help us in, sirrah, we'll pluck a crow together.

ANTIPHOLUS E.

Go, get thee gone : fetch me an iron crow.

BALTHAZAR

Have patience, sir. O, let it not be so! 85

Herein you war against your reputation,

And draw within the compass of suspect

Th' unviolated honour of your wife.

Once this, your long experience of her wisdom,

Her sober virtue, years, and modesty, 90

Plead on her part some cause to you unknown ;

And doubt not, sir, but she will well excuse

Why at this time the doors are made against you.

Be ruled by me : depart in patience,

And let us to the Tiger all to dinner ; 95

And about evening come yourself alone

To know the reason of this strange restraint.

If by strong hand you offer to break in

Now in the stirring passage of the day,

A vulgar comment will be made of it, 100

And that supposed by the common rout

Against your yet ungalléd estimation,

That may with foul intrusion enter in,

And dwell upon your grave when you are dead ;

For slander lives upon succession, 105

For ever houséd where it gets possession.

ANTIPHOLUS E.

You have prevailed : I will depart in quiet,

And, in despite of mirth, mean to be merry.

I know a wench of excellent discourse,

Pretty and witty ; wild, and yet, too, gentle : 110

There will we dine. This woman that I mean,

My wife—but, I protest, without desert—

Hath oftentimes upbraided me withal :

To her will we to dinner. (*To Angelo*) Get you home,

And fetch the chain : by this I know 'tis made. 115

Bring it, I pray you, to the Porpentine ;

For there's the house : that chain will I bestow—

Be it for nothing but to spite my wife—

Upon mine hostess there : good sir, make haste.

89 Once this, your] Ff *Once this your* Malone conjectured *Own this, your* Rowe *Once this; your* Cam, Craig, Chambers, Cuninghame, French, Kittredge
NCE *Once this,—your* Chambers, CNS *Once this—your* 89 her] Ff *your*
Rowe's emendation. 91 her] Ff *your* Rowe's emendation.

Since mine own doors refuse to entertain me,
I'll knock elsewhere, to see if they'll disdain me. 120

ANGELO

I'll meet you at that place some hour hence.

ANTIPHOLUS E.

Do so. This jest shall cost me some expense. *Exeunt.*

SCENE II. BEFORE THE HOUSE OF ANTIPHOLUS OF EPHEBUS.

Enter Luciana, with Antipholus of Syracuse.

LUCIANA

And may it be that you have quite forgot
A husband's office? Shall, Antipholus,
Even in the spring of love, thy love-springs rot?
Shall love, in building, grow so ruinous?
If you did wed my sister for her wealth, 5
Then for her wealth's sake use her with more kindness;
Or if you like elsewhere, do it by stealth:
Muffle your false love with some show of blindness.
Let not my sister read it in your eye;
Be not thy tongue thy own shame's orator; 10
Look sweet, speak fair, become disloyalty;
Apparel vice like virtue's harbinger;
Bear a fair presence, though your heart be tainted;
Teach sin the carriage of a holy saint;
Be secret-false: what need she be acquainted? 15
What simple thief brags of his own attainment?
'Tis double wrong, to truant with your bed,
And let her read it in thy looks at board.
Shame hath a bastard fame, well managed;
Ill deeds is doubled with an evil word. 20
Alas, poor women! make us but believe,
Being compact of credit, that you love us;
Though others have the arm, show us the sleeve:
We in your motion turn, and you may move us.
Then, gentle brother, get you in again; 25
Comfort my sister, cheer her, call her wife:

SCENE II, etc.] Not in Ff. *Enter Luciana,* F¹ *Enter Iuliana,* F²⁻⁴ *Enter Luciana,* 1 *Luciana.* Ff *Iulia.* Subsequent speeches ascribed to Luc. 4 building.] Ff *buildings* Theobald's emendation. 4 ruinous?] Ff *ruinate?* A good word, occurring in Milton, etc.; but altered by Capell to rhyme with *Antipholus*. Theobald read in l. 2 *Antipholus hate*; and thus retained *ruinate*. Cam, Craig, Cuninghame, Chambers, French, Kittredge, NCE *ruinous*. CNS adheres to Ff in lines 2 and 4. 16 attainment?] F¹⁻³ *attaine?* F⁴ *attain?* Rowe's correction. 20 is] F¹ *is* F²⁻⁴ *are* CNS, Kittredge, NCE *is* Cam, Craig and others *are* 21 but] Ff *not* Theobald's correction.

'Tis holy sport, to be a little vain,
When the sweet breath of flattery conquers strife.

ANTIPHOLUS S.

Sweet mistress,—what your name is else, I know not,
Nor by what wonder you do hit of mine,— 30
Less in your knowledge and your grace you show not
Than our earth's wonder; more than earth divine.
Teach me, dear creature, how to think and speak;
Lay open to my earthy-gross conceit,
Smothered in errors, feeble, shallow, weak, 35
The folded meaning of your words' deceit.
Against my soul's pure truth why labour you
To make it wander in an unknown field?
Are you a god? Would you create me new?
Transform me, then, and to your power I'll yield. 40
But if that I am I, then well I know
Your weeping sister is no wife of mine,
Nor to her bed no homage do I owe:
Far more, far more to you do I decline.
O, train me not, sweet mermaid, with thy note, 45
To drown me in thy sister's flood of tears:
Sing, siren, for thyself, and I will dote:
Spread o'er the silver waves thy golden hairs,
And as a bed I'll take them, and there lie;
And, in that glorious supposition, think 50
He gains by death that hath such means to die:
Let Love, being light, be drownéd if she sink!

LUCIANA

What, are you mad, that you do reason so?

ANTIPHOLUS S.

Not mad, but mated: how, I do not know.

LUCIANA

It is a fault that springeth from your eye. 55

ANTIPHOLUS S.

For gazing on your beams, fair sun, being by.

LUCIANA

Gaze where you should, and that will clear your sight.

ANTIPHOLUS S.

As good to wink, sweet love, as look on night.

LUCIANA

Why call you me love? Call my sister so.

ANTIPHOLUS S.

Thy sister's sister.

46 sister's] F¹ sister F²⁻⁴ sisters Craig sister 49 bed] F¹ bud F²⁻⁴ bed
them] Ff thee, Capell's emendation. 57 where] Ff when Rowe's emendation.

- LUCIANA That's my sister.
- ANTIPHOLUS S. No! 60
- It is thyself, mine own self's better part,
 Mine eye's clear eye, my dear heart's dearer heart,
 My food, my fortune, and my sweet hope's aim,
 My sole earth's heaven, and my heaven's claim.
- LUCIANA
- All this my sister is, or else should be. 65
- ANTIPHOLUS S.
- Call thyself sister, sweet, for I am thee.
 Thee will I love, and with thee lead my life:
 Thou hast no husband yet, nor I no wife.
 Give me thy hand.
- LUCIANA O, soft, sir! hold you still:
 I'll fetch my sister, to get her good will. *Exit.* 70
- Enter Dromio of Syracuse.*
- ANTIPHOLUS S. Why, how now, Dromio! where runn'st thou so fast?
- DROMIO S. Do you know me, sir? Am I Dromio? Am I your
 man? Am I myself?
- ANTIPHOLUS S. Thou art Dromio, thou art my man, thou art thy-
 self. 75
- DROMIO S. I am an ass, I am a woman's man, and besides
 myself.
- ANTIPHOLUS S. What woman's man? and how besides thyself?
- DROMIO S. Marry, sir, besides myself, I am due to a woman:
 one that claims me, one that haunts me, one that will have me. 80
- ANTIPHOLUS S. What claim lays she to thee?
- DROMIO S. Marry, sir, such claim as you would lay to your
 horse; and she would have me as a beast: not that, I being a
 beast, she would have me; but that she, being a very beastly
 creature, lays claim to me. 85
- ANTIPHOLUS S. What is she?
- DROMIO S. A very reverent body: ay, such a one as a man
 may not speak of, without he say Sir-reverence. I have but lean
 luck in the match, and yet is she a wondrous fat marriage.
- ANTIPHOLUS S. How dost thou mean a fat marriage? 90
- DROMIO S. Marry, sir, she's the kitchen-wench, and all
 grease; and I know not what use to put her to, but to make a
 lamp of her, and run from her by her own light. I warrant, her
 rags, and the tallow in them, will burn a Poland winter. If she
 lives till doomsday, she'll burn a week longer than the whole 95
 world.
- ANTIPHOLUS S. What complexion is she of?

60 No!] Begins line 61 in Ff. Pope's arrangement. 66 am] Capell, Craig,
Cunningham *aim* Cunningham conj. *claim*

- DROMIO S. Swart, like my shoe, but her face nothing like so
clean kept : for why, she sweats : a man may go over shoes in the
grime of it. 100
- ANTIPHOLUS S. That's a fault that water will mend.
- DROMIO S. No, sir, 'tis in grain : Noah's flood could not do it.
- ANTIPHOLUS S. What's her name?
- DROMIO S. Nell, sir ; but her name and three quarters, that's
an ell and three quarters, will not measure her from hip to hip. 105
- ANTIPHOLUS S. Then she bears some breadth?
- DROMIO S. No longer from head to foot than from hip to
hip : she is spherical, like a globe. I could find out countries in her.
- ANTIPHOLUS S. In what part of her body stands Ireland?
- DROMIO S. Marry, sir, in her buttocks : I found it out by the 110
bogs.
- ANTIPHOLUS S. Where Scotland?
- DROMIO S. I found it by the barrenness : hard in the palm of
the hand.
- ANTIPHOLUS S. Where France? 115
- DROMIO S. In her forehead, armed and reverted, making war
against her heir.
- ANTIPHOLUS S. Where England?
- DROMIO S. I looked for the chalky cliffs, but I could find no
whiteness in them ; but I guess it stood in her chin, by the salt 120
rheum that ran between France and it.
- ANTIPHOLUS S. Where Spain?
- DROMIO S. Faith, I saw it not ; but I felt it hot in her breath.
- ANTIPHOLUS S. Where America, the Indies?
- DROMIO S. Oh, sir, upon her nose, all o'er embellished with 125
rubies, carbuncles, sapphires, declining their rich aspect to the
hot breath of Spain, who sent whole armadoes of carracks to be
ballast at her nose.
- ANTIPHOLUS S. Where stood Belgia, the Netherlands?
- DROMIO S. Oh, sir, I did not look so low. To conclude, this 130
drudge, or diviner, laid claim to me ; called me Dromio ; swore
I was assured to her ; told me what privy marks I had about me,
as, the mark of my shoulder, the mole in my neck, the great
wart on my left arm, that I, amazed, ran from her as a witch :
And, I think, if my breast had not been made of faith, and my 135
heart of steel,
She had transformed me to a curtal dog, and made me turn i'
th' wheel.

104 and] Ff *is* Theobald's emendation. that's] Craig *that is* 119 chalky] F¹
chalkle 123 saw it not ;] Craig *saw not* ; 127 carracks] F¹ *Carrects* F²⁻⁴
Carrects Hanmer, Cam, Craig, NCE *caracks* Chambers French, CNS *car-*
racks Kittredge *carrects* Glossed as *galleons*.

ANTIPHOLUS S.

Go hie thee presently, post to the road,
 And if the wind blow any way from shore,
 I will not harbour in this town to-night.
 If any bark put forth, come to the mart, 140
 Where I will walk till thou return to me.
 If everyone knows us, and we know none,
 'Tis time, I think, to trudge, pack, and be gone.

DROMIO S.

As from a bear a man would run for life,
 So fly I from her that would be my wife. *Exit.* 145

ANTIPHOLUS S.

There's none but witches do inhabit here;
 And therefore 'tis high time that I were hence.
 She that doth call me husband, even my soul
 Doth for a wife abhor. But her fair sister,
 Possessed with such a gentle sovereign grace, 150
 Of such enchanting presence and discourse,
 Hath almost made me traitor to myself:
 But, lest myself be guilty to self-wrong,
 I'll stop mine ears against the mermaid's song.

Enter Angelo with the chain.

ANGELO

Master Antipholus.

ANTIPHOLUS S. Ay, that's my name. 155

ANGELO

I know it well, sir: lo, here is the chain.
 I thought to have ta'en you at the Porpentine:
 The chain unfinished made me stay thus long.

ANTIPHOLUS S.

What is your will that I shall do with this?

ANGELO

What please yourself, sir: I have made it for you. 160

ANTIPHOLUS S.

Made it for me, sir! I bespoke it not.

ANGELO

Not once, nor twice, but twenty times you have.
 Go home with it, and please your wife withal;
 And soon at supper-time I'll visit you,
 And then receive my money for the chain. 165

ANTIPHOLUS S.

I pray you, sir, receive the money now,
 For fear you ne'er see chain nor money more.

156 here is] *Ff here's* Pope's emendation. Editors generally follow Pope.

ANGELO

You are a merry man, sir : fare you well.

Exit.

ANTIPHOLUS S.

What I should think of this, I cannot tell :

But this I think, there's no man is so vain

170

That would refuse so fair an offered chain.

I see a man here needs not live by shifts,

When in the streets he meets such golden gifts.

I'll to the mart, and there for Dromio stay :

If any ship put out, then straight away.

Exit. 175

ACT IV

SCENE I. A PUBLIC PLACE.

Enter Second Merchant, Angelo, and an Officer.

SECOND MERCHANT

You know since Pentecost the sum is due,

And since I have not much importuned you ;

Nor now I had not, but that I am bound

To Persia, and want guilders for my voyage :

Therefore make present satisfaction,

5

Or I'll attach you by this officer.

ANGELO

Even just the sum that I do owe to you

Is growing to me by Antipholus ;

And in the instant that I met with you

He had of me a chain : at five o'clock

10

I shall receive the money for the same.

Pleaseth you walk with me down to his house,

I will discharge my bond, and thank you too.

Enter Antipholus of Ephesus and Dromio of Ephesus from the Courtezan's.

OFFICER

That labour may you save : see where he comes.

ANTIPHOLUS E.

While I go to the goldsmith's house, go thou

15

And buy a rope's end : that will I bestow

Among my wife and her confederates,

For locking me out of my doors by day.

But, soft ! I see the goldsmith. Get thee gone ;

ACT IV SCENE I.] Ff Actus Quartus. Scena Prima. A . . . PLACE.] Not in Ff.
Enter . . . Officer.] Dyce's addition. Ff *Enter a Merchant, Goldsmith, and an Officer.* The speech-prefixes in F¹ in this sc. for Second Merchant and Angelo are *Mar. and Gold.* 17 *her*] Ff *their* Rowe's emendation.

Buy thou a rope, and bring it home to me. 20

DROMIO E.

I buy a thousand pound a year : I buy a rope! *Exit.*

ANTIPHOLUS E.

A man is well help up that trusts to you :
I promised your presence and the chain ;
But neither chain nor goldsmith came to me.
Belike you thought our love would last too long, 25
If it were chained together, and therefore came not.

ANGELO

Saving your merry humour, here's the note
How much your chain weighs to the utmost carat,
The fineness of the gold, and chargeful fashion,
Which doth amount to three odd ducats more 30
Than I stand debted to this gentleman.
I pray you, see him presently discharged,
For he is bound to sea, and stays but for it.

ANTIPHOLUS E.

I am not furnished with the present money ;
Besides, I have some business in the town. 35
Good signior, take the stranger to my house,
And with you take the chain, and bid my wife
Disburse the sum on the receipt thereof :
Perchance I will be there as soon as you.

ANGELO

Then you will bring the chain to her yourself? 40

ANTIPHOLUS E.

No, bear it with you, lest I come not time enough.

ANGELO

Well, sir, I will. Have you the chain about you?

ANTIPHOLUS E.

And if I have not, sir, I hope you have ;
Or else you may return without your money.

ANGELO

Nay, come, I pray you, sir, give me the chain : 45
Both wind and tide stays for this gentleman,
And I, to blame, have held him here too long.

ANTIPHOLUS E.

Good Lord! you use this dalliance to excuse
Your breach of promise to the Porpentine.
I should have chid you for not bringing it, 50
But, like a shrew, you first begin to brawl.

SECOND MERCHANT

The hour steals on : I pray you, sir, dispatch.

ANGELO

You hear how he importunes me—the chain!

ANTIPHOLUS E.

Why, give it to my wife, and fetch your money.

ANGELO

Come, come, you know I gave it you even now.

55

Either send the chain, or send me by some token.

ANTIPHOLUS E.

Fie, now you run this humour out of breath.

Come, where's the chain? I pray you, let me see it.

SECOND MERCHANT

My business cannot brook this dalliance.

Good sir, say whe'er you'll answer me or no:

60

If not, I'll leave him to the officer.

ANTIPHOLUS E.

I answer you! What should I answer you?

ANGELO

The money that you owe me for the chain.

ANTIPHOLUS E.

I owe you none till I receive the chain.

ANGELO

You know I gave it you half an hour since.

65

ANTIPHOLUS E.

You gave me none: you wrong me much to say so.

ANGELO

You wrong me more, sir, in denying it:

Consider how it stands upon my credit.

SECOND MERCHANT Well, officer, arrest him at my suit.

OFFICER I do, and charge you in the Duke's name to obey me.

70

ANGELO

This touches me in reputation.

Either consent to pay this sum for me,

Or I attach you by this officer.

ANTIPHOLUS E.

Consent to pay thee that I never had!

Arrest me, foolish fellow, if thou dar'st.

75

ANGELO

Here is thy fee: arrest him, officer.

I would not spare my brother in this case,

If he should scorn me so apparently.

OFFICER

I do arrest you, sir: you hear the suit.

60 whe'er] (for whether). Ff whe'r Rowe where Pope if Cam and Chambers
whether Craig, French, Kittredge, NCE whe'r CNS whe'er

ANTIPHOLUS E.

I do obey thee till I give thee bail. 80

But, sirrah, you shall buy this sport as dear
As all the metal in your shop will answer.

ANGELO

Sir, sir, I shall have law in Ephesus,
To your notorious shame, I doubt it not.

Enter Dromio of Syracuse, from the Bay.

DROMIO S.

Master, there is a bark of Epidamnum 85

That stays but till her owner comes aboard,
And then she bears away. Our fraughtage, sir,
I have conveyed aboard; and I have bought

The oil, the balsamum, and aqua-vitæ.

The ship is in her trim; the merry wind 90

Blows fair from land: they stay for nought at all

But for their owner, master, and yourself.

ANTIPHOLUS E.

How now! a madman! Why, thou peevish sheep,
What ship of Epidamnum stays for me?

DROMIO S.

A ship you sent me to, to hire waftage. 95

ANTIPHOLUS E.

Thou drunken slave, I sent thee for a rope,
And told thee to what purpose and what end.

DROMIO S.

You sent me for a rope's end as soon:

You sent me to the Bay, sir, for a bark.

ANTIPHOLUS E.

I will debate this matter at more leisure, 100

And teach your ears to list me with more heed.

To Adriana, villain, hie thee straight:

Give her this key, and tell her, in the desk

That's covered o'er with Turkish tapestry

There is a purse of ducats: let her send it. 105

Tell her I am arrested in the street,

And that shall bail me. Hie thee, slave, be gone!

On, officer, to prison till it come.

Exeunt Second Merchant, Angelo, Officer, and Antipholus of Ephesus.

85, 94 Epidamnum] Ff Epidamium 87 And then she] F¹ And then sir she
F²-4 Then, sir, she Capell And then she Cam, Chambers, NCE, follow F¹,
Craig, Cunningham, CNS, French, Kittredge follow Capell. 98] The line is not
a pentameter. Steevens and Kittredge inserted *sir* after *me*; and Cunningham,
CNS inserted it after *end*, Cam, Craig, NCE and we adhere to Ff.

DROMIO S.

To Adriana! That is where we dined,
 Where Dowsabel did claim me for her husband : 110
 She is too big, I hope, for me to compass.
 Thither I must, although against my will,
 For servants must their masters' minds fulfil. *Exit.*

SCENE II. HOUSE OF ANTIPHOLUS OF EPHEBUS.

Enter Adriana and Luciana.

ADRIANA

Ah, Luciana, did he tempt thee so?
 Mightst thou perceive austerely in his eye
 That he did plead in earnest? yea or no?
 Looked he or red or pale, or sad or merrily?
 What observation mad'st thou, in this case, 5
 Of his heart's meteors tilting in his face?

LUCIANA

First he denied you had in him no right.

ADRIANA

He meant he did me none : the more my spite.

LUCIANA

Then swore he that he was a stranger here.

ADRIANA

And true he swore, though yet forsworn he were. 10

LUCIANA

Then pleaded I for you.

ADRIANA

And what said he?

LUCIANA

That love I begged for you he begged of me.

ADRIANA

With what persuasion did he tempt thy love?

LUCIANA

With words that in an honest suit might move,
 First he did praise my beauty, then my speech. 15

ADRIANA

Didst speak him fair?

LUCIANA

Have patience, I beseech.

ADRIANA

I cannot, nor I will not, hold me still :

SCENE II . . . EPHEBUS.] Not in Ff. Added by Capell. 2 austerely] Hudson *assuredly* Cuninghame as in Ff but in 1933 edition he annotates : "An adverb such as the *austerely* of the Folio is clearly not required in this line, but a *substantive*, as the object of the verb 'perceive.' Hence the great probability that the true reading is *austerite* (or as Sh. would have written it *austeritie*) . . . The misprint of 'l' for 't' is quite frequent." 6 Of his] F¹ *Oh, his* F²⁻⁴ *Of his*

My tongue, though not my heart, shall have his will.
 He is deforméd, crooked, old, and sere,
 Ill-faced, worse bodied, shapeless everywhere; 20
 Vicious, ungentle, foolish, blunt, unkind,
 Stigmatical in making, worse in mind.

LUCIANA

Who would be jealous, then, of such a one?
 No evil lost is wailed when it is gone.

ADRIANA

Ah, but I think him better than I say, 25
 And yet would herein others' eyes were worse.
 Far from her nest the lapwing cries away:
 My heart prays for him, though my tongue do curse.

Enter Dromio of Syracuse.

DROMIO S.

Here! go: the desk, the purse! Sweet, now, make haste.

LUCIANA

How hast thou lost thy breath?

DROMIO S.

By running fast. 30

ADRIANA

Where is thy master, Dromio? Is he well?

DROMIO S.

No, he's in Tartar limbo, worse than hell.
 A devil in an everlasting garment hath him;
 One whose hard heart is buttoned up with steel;
 A fiend, a fury, pitiless and rough; 35
 A wolf, nay, worse, a fellow all in buff;
 A back-friend, a shoulder-clapper, one that countermands
 The passages of alleys, creeks, and narrow lands;
 A hound that runs counter, and yet draws dry-foot well;
 One that, before the Judgement, carries poor souls to hell. 40

ADRIANA

Why, man, what is the matter?

DROMIO S.

I do not know the matter: he is 'rested on the case.

ADRIANA

What, is he arrested? Tell me at whose suit.

29 sweet, now,] Cuningham following Keightley *sweet mistress, now*, converting the line to an alexandrine. CNS *sweet now*, 33] This line should no doubt rhyme with *steel* in l. 34, and is therefore deficient. Cuningham, following Spedding's conjecture, reads *hath him by the heel*, making a rough 'fourteener' with *de'il* as monosyllabic. Keightley proposes the addition of *by the heels* or *still* or other words 34 One] F¹ *On* 35 fury,] Ff *Fairle* Pope's emendation. Cam, Cuningham, CNS, Kittredge *fury*, Craig, Chambers, French, NCE *fairy*,

DROMIO S.

I know not at whose suit he is arrested well;
 But he's in a suit of buff which 'rested him, that can I tell. 45
 Will you send him, mistress, redemption, the money in his desk?

ADRIANA

Go fetch it, sister. This I wonder at, *Exit Luciana.*
 That he, unknown to me, should be in debt.
 Tell me, was he arrested on a band?

DROMIO S.

Not on a band, but on a stronger thing: 50
 A chain, a chain! Do you not hear it ring?

ADRIANA What, the chain?

DROMIO S.

No, no, the bell: 'tis time that I were gone:
 It was two ere I left him, and now the clock strikes one.

ADRIANA

The hours come back! that did I never hear. 55

DROMIO S.

O, yes, if any hour meet a sergeant, a turns back for very fear.

ADRIANA

As if Time were in debt! How fondly dost thou reason!

DROMIO S.

Time is a very bankrupt, and owes more than he's worth to season.
 Nay, he's a thief too: have you not heard men say.
 That Time comes stealing on by night and day? 60
 If Time be in debt and theft, and a sergeant in the way,
 Hath he not reason to turn back an hour in a day?

Enter Luciana with a purse.

ADRIANA

Go, Dromio; there's the money, bear it straight;
 And bring thy master home immediately.
 Come, sister: I am pressed down with conceit:— 65
 Conceit, my comfort and my injury. *Exeunt.*

SCENE III. A PUBLIC PLACE.

Enter Antipholus of Syracuse.

ANTIPHOLUS S.

There's not a man I meet but doth salute me
 As if I were their well-acquainted friend;
 And everyone doth call me by my name.

44-46] Prose in Ff Capell's arrangement. 45 But he's] F¹-² but is F²-⁴ But he's
 48 That] F¹ Thus Cam, Craig, Cuninghame That Kittredge Thus 61 Time]
 Ff I Malone, CNS, Kittredge he Cam, Chambers, Cuninghame, French Time
 NCE [a] (for he) 66 Exeunt.] Ff Exit. Rowe's change. SCENE III. . . PLACE.]
 Not in Ff. Added by Capell.

Some tender money to me; some invite me;
 Some other give me thanks for kindnesses; 5
 Some offer me commodities to buy.
 Even now a tailor called me in his shop,
 And showed me silks that he had bought for me,
 And therewithal took measure of my body.
 Sure, these are but imaginary wiles, 10
 And Lapland sorcerers inhabit here.

Enter Dromio of Syracuse.

- DROMIO S. Master, here's the gold you sent me for. What,
 have you got the picture of old Adam new-apparelled?
- ANTIPHOLUS S. What gold is this? What Adam dost thou mean?
- DROMIO S. Not that Adam that kept the Paradise, but that
 Adam that keeps the prison: he that goes in the calf's skin that
 was killed for the Prodigal; he that came behind you, sir, like an
 evil angel, and bid you forsake your liberty.
- ANTIPHOLUS S. I understand thee not.
- DROMIO S. No? Why, 'tis a plain case: he that went, like a 20
 base-viol, in a case of leather; the man, sir, that, when gentle-
 men are tired, gives them a sob, and 'rests them; he, sir, that
 takes pity on decayed men, and gives them suits of durance; he
 that sets up his rest to do more exploits with his mace than a
 morris-pike. 25
- ANTIPHOLUS S. What, thou mean'st an officer?
- DROMIO S. Ay, sir, the sergeant of the band; he that brings
 any man to answer it that breaks his band; one that thinks a
 man always going to bed, and says, 'God give you good rest!'
- ANTIPHOLUS S. Well, sir, there rest in your foolery. Is there any 30
 ship puts forth to-night? May we be gone?
- DROMIO S. Why, sir, I brought you word an hour since, that
 the bark Expedition put forth to-night; and then were you hin-
 dered by the sergeant, to tarry for the hoy Delay. Here are the
 angels that you sent for to deliver you. 35
- ANTIPHOLUS S. The fellow is distract, and so am I;
 And here we wander in illusions:
 Some blessed power deliver us from hence!

12 What,] CNS *Where* 13 got the] Theobald *got rid of the* We follow Ff. Cuninghams as Theobald; but in his 1933 edition amended in a note to *quit the*; meaning 'have you paid off or discharged the sergeant?' 22 sob] Rowe, Craig, and Chambers *fob* Hanmer and Cuninghams *bob*; but amended in a note in Cuninghams's 1933 edn. to the Folio *sob*; with a reference to *Shakespeare's England* ii 418, where *sob* is shown to signify ease given to a horse when in danger of getting winded. Cam, CNS, French, Kittredge, NCE *sob* 32 ship] F¹ *ships* F²⁻⁴ *ship* 35 hoy Delay.] Ff Hoy Delay: (Hoy = small coasting vessel).

Enter a Courtezan.

COURTEZAN

Well met, well met, Master Antipholus.

I see, sir, you have found the goldsmith now :

40

Is that the chain you promised me to-day?

ANTIPHOLUS s. Satan, avoid! I charge thee, tempt me not.

DROMIO s. Master, is this Mistress Satan?

ANTIPHOLUS s. It is the devil.

DROMIO s. Nay, she is worse, she is the devil's dam; and 45

here she comes in the habit of a light wench : and thereof comes

that the wenches say, 'God damn me;' that's as much to say,

'God make me a light wench.' It is written, they appear to men

like angels of light : light is an effect of fire, and fire will burn ;

ergo, light wenches will burn. Come not near her. 50

COURTEZAN Your man and you are marvellous merry, sir.

Will you go with me? We'll mend our dinner here?

DROMIO s. Master, if you do, expect spoon-meat; or be-
speak a long spoon.

ANTIPHOLUS s. Why, Dromio? 55

DROMIO s. Marry, he must have a long spoon that must eat
with the devil.

ANTIPHOLUS s.

Avoid then, fiend! What tell'st thou me of supping?

Thou art, as you are all, a sorceress.

I conjure thee to leave me and be gone. 60

COURTEZAN

Give me the ring of mine you had at dinner,

Or, for my diamond, the chain you promised,

And I'll be gone, sir, and not trouble you.

DROMIO s.

Some devils ask but the parings of one's nail,

A rush, a hair, a drop of blood, a pin, 65

A nut, a cherry-stone;

53 if you do,] F¹ if do F²⁻⁴ if you do or] Capell, Craig so 58 then] F¹⁻³ then
F⁴ Cunningham, CNS, Kittredge thou Dyce, Craig, Chambers thee 64-69]
Prose in Ff. Capell prints as verse, ending the third line at covetous, We
follow Cam. Cunningham thinks the words *kiss* and *coll* (embrace) should
appear in the text. He prints, however:

A rush, a hair, a drop of blood, . . .

. . . a pin, a nut, a cherry-stone;

but he suggests :

A rush, a hair, a drop of blood [a kiss,

A coll,] a pin, a nut, a cherry stone;

basing himself on a passage in Middleton's *Witch*, iii iii 50 :

There's one come downe to fetch his dues,

A kisse, a coll, a sip of blood, etc.

But she, more covetous, would have a chain.
 Master, be wise : and if you give it her,
 The devil will shake her chain, and fright us with it.

COURTEZAN

I pray you, sir, my ring, or else the chain : 70
 I hope you do not mean to cheat me so.

ANTIPHOLUS S.

Avaunt, thou witch! Come, Dromio, let us go.

DROMIO S.

'Fly pride,' says the peacock : mistress, that you know.
Exeunt Antipholus of Syracuse and Dromio of Syracuse.

COURTEZAN

Now, out of doubt Antipholus is mad,
 Else would he never so demean himself. 75
 A ring he hath of mine worth forty ducats,
 And for the same he promised me a chain :
 Both one and other he denies me now.
 The reason that I gather he is mad,
 Besides this present instance of his rage, 80
 Is a mad tale he told to-day at dinner,
 Of his own doors being shut against his entrance.
 Belike his wife, acquainted with his fits,
 On purpose shut the doors against his way.
 My way is now to hie home to his house, 85
 And tell his wife that, being lunatic,
 He rushed into my house, and took perforce
 My ring away. This course I fittest choose,
 For forty ducats is too much to lose. *Exit.*

SCENE IV. A STREET.

Enter Antipholus of Ephesus and the Officer.

ANTIPHOLUS E. Fear me not, man ; I will not break away :
 I'll give thee, ere I leave thee, so much money
 To warrant thee, as I am 'rested for.
 My wife is in a wayward mood to-day,
 And will not lightly trust the messenger. 5
 That I should be attached in Ephesus,
 I tell you, 'twill sound harshly in her ears.

Enter Dromio of Ephesus with a rope's-end.

Here comes my man : I think he brings the money.

How now, sir! have you that I sent you for?

DROMIO E. Here's that, I warrant you, will pay them all. 10

SCENE IV . . . STREET.] Not in Ff. Added by Capell. *Enter . . Officer.] Ff*
Enter Antipholus Ephes. with a Iailor.

ANTIPHOLUS E. But where's the money?

DROMIO E. Why, sir, I gave the money for the rope.

ANTIPHOLUS E. Five hundred ducats, villain, for a rope?

DROMIO E. I'll serve you, sir, five hundred at the rate.

ANTIPHOLUS E. To what end did I bid thee hie thee home? 15

DROMIO E. To a rope's-end, sir; and to that end am I returned.

ANTIPHOLUS E. And to that end, sir, I will welcome you.

Beating him.

OFFICER Good sir, be patient.

DROMIO E. Nay, 'tis for me to be patient: I am in adversity. 20

OFFICER Good now, hold thy tongue.

DROMIO E. Nay, rather persuade him to hold his hands.

ANTIPHOLUS E. Thou whoreson, senseless villain!

DROMIO E. I would I were senseless, sir, that I might not feel 25
your blows.

ANTIPHOLUS E. Thou art sensible in nothing but blows, and so is an ass.

DROMIO E. I am an ass, indeed; you may prove it by my long ears. I have served him from the hour of my nativity to this instant, and have nothing at his hands for my service but blows. 30
When I am cold, he heats me with beating; when I am warm, he cools me with beating. I am waked with it when I sleep, raised with it when I sit, driven out of doors with it when I go from home, welcomed home with it when I return: nay, I bear it on my shoulders, as a beggar wont her brat; and, I think, when he 35
hath lamed me, I shall beg with it from door to door.

ANTIPHOLUS E. Come, go along; my wife is coming yonder.

Enter Adriana, Luciana, the Courtezan, and a Schoolmaster called Pinch.

DROMIO E. Mistress, *respice finem*, respect your end; or rather, the prophecy like the parrot, 'beware the rope's-end.'

ANTIPHOLUS E. Wilt thou still talk? 40

Beats Dromio.

COURTEZAN

How say you now? Is not your husband mad?

ADRIANA

His incivility confirms no less.

Good Doctor Pinch, you are a conjurer:

Establish him in his true sense again,

And I will please you what you will demand. 45

18 *Beating him.*] Added by Capell. 37 *Enter Adriana . . . Pinch.*] precedes l. 37 in Ff. 39 the prophecy] Ff *the prophesie* Dyce, Craig, Chambers, Cunningham, CNS, French, Kittredge, NCE *to prophesy* There is an implied pun in *respice finem* on *respice funem*, look to the rope: the joke comes from Lyly.

LUCIANA

Alas, how fiery and how sharp he looks!

COURTEZAN

Mark how he trembles in his ecstasy!

PINCH

Give me your hand, and let me feel your pulse.

ANTIPHOLUS E.

There is my hand, and let it feel your ear.

Striking him.

PINCH

I charge thee, Satan, housed within this man,
To yield possession to my holy prayers,
And to thy state of darkness hie thee straight:
I conjure thee by all the saints in heaven!

50

ANTIPHOLUS E.

Peace, doting wizard, peace! I am not mad.

ADRIANA

O, that thou wert not, poor distressed soul!

55

ANTIPHOLUS E.

You minion, you, are these your customers?
Did this companion with the saffron face
Revel and feast it at my house to-day,
Whilst upon me the guilty doors were shut,
And I denied to enter in my house?

60

ADRIANA

O husband, God doth know you dined at home;
Where would you had remained until this time,
Free from these slanders and this open shame!

ANTIPHOLUS E.

Dined at home! Thou villain, what sayest thou?

DROMIO E.

Sir, sooth to say, you did not dine at home.

65

ANTIPHOLUS E.

Were not my doors locked up, and I shut out?

DROMIO E.

Perdie, your doors were locked, and you shut out.

ANTIPHOLUS E.

And did not she herself revile me there?

DROMIO E.

Sans fable, she herself reviled you there.

ANTIPHOLUS E.

Did not her kitchen-maid rail, taunt, and scorn me?

70

DROMIO E.

Certés, she did; the kitchen-vestal scorned you.

ANTIPHOLUS E.

And did not I in rage depart from thence?

DROMIO E.

In verity you did ; my bones bears witness,
That since have felt the vigour of his rage.

ADRIANA

Is't good to soothe him in these contraries?

75

PINCH

It is no shame : the fellow finds his vein,
And, yielding to him, humours well his frenzy.

ANTIPHOLUS E.

Thou hast suborned the goldsmith to arrest me.

ADRIANA

Alas, I sent you money to redeem you,
By Dromio here, who came in haste for it.

80

DROMIO E.

Money by me! Heart and good-will you might ;
But surely, master, not a rag of money.

ANTIPHOLUS E.

Went'st not thou to her for a purse of ducats?

ADRIANA

He came to me, and I delivered it.

LUCIANA

And I am witness with her that she did.

85

DROMIO E.

God and the rope-maker bear me witness
That I was sent for nothing but a rope!

PINCH

Mistress, both man and master is possessed ;
I know it by their pale and deadly looks.
They must be bound, and laid in some dark room.

90

ANTIPHOLUS E.

Say, wherefore didst thou lock me forth to-day?
And why dost thou deny the bag of gold?

ADRIANA

I did not, gentle husband, lock thee forth.

DROMIO E.

And, gentle master, I received no gold ;
But I confess, sir, that we were locked out.

95

ADRIANA

Dissembling villain, thou speak'st false in both.

ANTIPHOLUS E.

Dissembling harlot, thou art false in all,

73 bears] F¹ *bears* F²⁻⁴ *beare* Cam, Craig, Chambers, CNS, French, Kirtledge, NCE *bear*

And art confederate with a damnéd pack
 To make a loathsome abject scorn of me :
 But with these nails I'll pluck out these false eyes, 100
 That would behold in me this shameful sport.

Enter three or four, and offer to bind him. He strives.

ADRIANA

O, bind him, bind him! let him not come near me.

PINCH

More company! The fiend is strong within him.

LUCIANA

Ay me, poor man, how pale and wan he looks!

ANTIPHOLUS E.

What, will you murder me? Thou gaoler, thou, 105
 I am thy prisoner : wilt thou suffer them
 To make a rescue?

OFFICER

Masters, let him go :

He is my prisoner, and you shall not have him.

PINCH

Go bind this man, for he is frantic too.

They offer to bind Dromio of Ephesus.

ADRIANA

What wilt thou do, thou peevish officer? 110
 Hast thou delight to see a wretched man
 Do outrage and displeasure to himself?

OFFICER

He is my prisoner : if I let him go,
 The debt he owes will be required of me.

ADRIANA

I will discharge thee ere I go from thee : 115
 Bear me forthwith unto his creditor,
 And, knowing how the debt grows, I will pay it.
 Good master doctor, see him safe conveyed
 Home to my house. O most unhappy day!

ANTIPHOLUS E. O most unhappy strumpet! 120

DROMIO E. Master, I am here entered in bond for you.

ANTIPHOLUS E. Out on thee, villain! wherefore dost thou mad me?

DROMIO E. Will you be bound for nothing? Be mad, good
 master : cry, "The devil!"

LUCIANA

God help, poor souls, how idly do they talk! 125

ADRIANA

Go bear him hence. Sister, go you with me.

100 these] Rowe, Craig *those* 105-108 What, . . . him.] Prose in Ff. Pope's arrangement. 109 *They . . . Ephesus.*] Added by Clark and Glover. 122-125 Out . . . talk!] Prose in Ff. Pope's arrangement.

Exeunt all but Adriana, Luciana, Officer and Courtezan.

Say now; whose suit is he arrested at?

OFFICER

One Angelo, a goldsmith: do you know him?

ADRIANA

I know the man. What is the sum he owes?

OFFICER

Two hundred ducats.

ADRIANA

Say, how grows it due?

130

OFFICER

Due for a chain your husband had of him.

ADRIANA

He did bespeak a chain for me, but had it not.

COURTEZAN

When as your husband, all in rage, to-day
Came to my house, and took away my ring,—
The ring I saw upon his finger now,—
Straight after did I meet him with a chain.

135

ADRIANA

It may be so, but I did never see it.
Come, gaoler, bring me where the goldsmith is:
I long to know the truth hereof at large.

*Enter Antipholus of Syracuse with his rapier drawn,
and Dromio of Syracuse.*

LUCIANA

God, for thy mercy! they are loose again.

140

ADRIANA

And come with naked swords.
Let's call more help to have them bound again.

OFFICER

Away! they'll kill us.

Exeunt all but Antipholus of Syracuse and Dromio of Syracuse.

ANTIPHOLUS S.

I see these witches are afraid of swords.

DROMIO S.

She that would be your wife now ran from you.

145

ANTIPHOLUS S.

Come to the Centaur: fetch our stuff from thence.
I long that we were safe and sound aboard.

DROMIO S. Faith, stay here this night: they will surely do us no
harm. You saw they speak us fair, give us gold. Methinks they

126 *Exeunt . . . Courtezan.*] Ff *Exeunt*. Manet Offic. Adri. Luci. Courtizan.
after l. 127. 142] After this line Ff have Runne all out. 143 *Exeunt . . . Syra-*
cuse.] Ff *Exeunt omnes*, as fast as may be, frightened.

are such a gentle nation, that, but for the mountain of mad flesh 150
that claims marriage of me, I could find in my heart to stay here
still, and turn witch.

ANTIPHOLUS S.

I will not stay to-night for all the town :
Therefore away, to get our stuff aboard.

Exeunt.

ACT V

SCENE I. A STREET BEFORE A PRIORY.

Enter Second Merchant and Angelo.

ANGELO

I am sorry, sir, that I have hindered you,
But, I protest, he had the chain of me,
Though most dishonestly he doth deny it.

SECOND MERCHANT

How is the man esteemed here in the city?

ANGELO

Of very reverent reputation, sir, 5
Of credit infinite, highly beloved,
Second to none that lives here in the city :
His word might bear my wealth at any time.

SECOND MERCHANT

Speak softly : yonder, as I think, he walks.

Enter Antipholus of Syracuse and Dromio of Syracuse.

ANGELO

'Tis so ; and that self chain about his neck, 10
Which he forswore most monstrously to have.
Good sir, draw near to me, I'll speak to him.
Signior Antipholus, I wonder much
That you would put me to this shame and trouble ;
And, not without some scandal to yourself, 15
With circumstance and oaths so to deny
This chain which now you wear so openly.
Beside the charge, the shame, imprisonment,
You have done wrong to this my honest friend,
Who, but for staying on our controversy, 20
Had hoisted sail and put to sea to-day.
This chain you had of me ; can you deny it?

ACT V SCENE I.] Ff Actus Quintus. Scena Prima. A STREET . . . PRIORY.] not in Ff. Pope's addition. *Enter . . . Angelo.*] Ff Enter the Merchant and the Goldsmith. Dyce's change.

ANTIPHOLUS S.

I think I had. I never did deny it.

SECOND MERCHANT

Yes, that you did, sir, and forswore it too.

ANTIPHOLUS S.

Who heard me to deny it or forswear it?

25

SECOND MERCHANT

These ears of mine, thou know'st, did hear thee.

Fie on thee, wretch! 'tis pity that thou liv'st

To walk where any honest men resort.

ANTIPHOLUS S.

Thou art a villain to impeach me thus :

I'll prove mine honour and mine honesty

30

Against thee presently, if thou dar'st stand.

SECOND MERCHANT

I dare, and do defy thee for a villain.

They draw.

Enter Adriana, Luciana, the Courtezan, and others.

ADRIANA

Hold, hurt him not, for God's sake! he is mad.

Some get within him, take his sword away :

Bind Dromio too, and bear them to my house.

35

DROMIO S.

Run, master, run ; for God's sake, take a house!

This is some priory. In, or we are spoiled!

Exeunt Antipholus of Syracuse and Dromio of Syracuse to the Priory.

Enter the Lady Abbess.

ABBESS

Be quiet, people. Wherefore throng you hither?

ADRIANA

To fetch my poor distracted husband hence.

Let us come in, that we may bind him fast,

40

And bear him home for his recovery.

ANGELO

I knew he was not in his perfect wits.

SECOND MERCHANT

I am sorry now that I did draw on him.

ABBESS

How long hath this possession held the man?

ADRIANA

This week he hath been heavy, sour, sad,

45

26] This line is short, unless we treat *hear* as a dissyllable : and various proposals have been made to amend it. Grant White reads *thee swear*. Cunningham, basing himself on the *forswore* and *forswear* of ll. 24, 25 reads *thee swear it*. 33 God's] F¹, ² God F², ⁴ Gods 37 *Exeunt . . . Priory*.] Ff *Exeunt to the Priorie*. 45 sour,] We must treat this word as dissyllabic.

And much much different from the man he was ;
 But till this afternoon his passion
 Ne'er brake into extremity of rage.

ABBESS

Hath he not lost much wealth by wrack of sea?
 Buried some dear friend? Hath not else his eye 50
 Strayed his affection in unlawful love?
 A sin prevailing much in youthful men,
 Who give their eyes the liberty of gazing.
 Which of these sorrows is he subject to?

ADRIANA

To none of these, except it be the last ; 55
 Namely, some love that drew him oft from home.

ABBESS

You should for that have reprehended him.

ADRIANA

Why, so I did.

ABBESS

Ay, but not rough enough.

ADRIAN

As roughly as my modesty would let me.

ABBESS

Haply, in private.

ADRIANA

And in assemblies too. 60

ABBESS

Ay, but not enough.

ADRIANA

It was the copy of our conference :
 In bed, he slept not for my urging it ;
 At board, he fed not for my urging it ;
 Alone, it was the subject of my theme ; 65
 In company I often glanced it ;
 Still did I tell him it was vile and bad.

ABBESS

And thereof came it that the man was mad.
 The venom clamours of a jealous woman
 Poisons more deadly than a mad dog's tooth. 70
 It seems his sleeps were hindered by thy railing ;
 And thereof comes it that his head is light.
 Thou sayst his meat was sauced with thy upbraidings :
 Unquiet meals make ill digestions ;
 Thereof the raging fire of fever bred ; 75

46 much much different] F¹, ⁴ *much different* F², ³ *much much* The line is defective without the reiterated *much*. Cam, Craig, French, NCE, follow F¹, F⁴. Chambers, CNS, Cuninghame, Kittredge follow F², ³. 67 Vile] F¹⁻³ *vilde* F⁴ *vild* 70 Poisons] Pope, Craig *Poison*

And what's a fever but a fit of madness?
 Thou sayst his sports were hindered by thy brawls:
 Sweet recreation barred, what doth ensue
 But moody and dull melancholy,
 Kinsman to grim and comfortless despair; 80
 And at her heels a huge infectious troop
 Of pale distemperatures and foes to life?
 In food, in sport, and life-preserving rest
 To be disturbed, would mad or man or beast:
 The consequence is, then, thy jealous fits 85
 Have scared thy husband from the use of wits.

LUCIANA

She never reprehended him but mildly,
 When he demeaned himself rough, rude, and wildly.
 Why bear you these rebukes, and answer not?

ADRIANA

She did betray me to my own reproof. 90
 Good people, enter, and lay hold on him.

ABBESS

No, not a creature enters in my house.

ADRIANA

Then let your servants bring my husband forth.

ABBESS

Neither: he took this place for sanctuary,
 And it shall privilege him from your hands 95
 Till I have brought him to his wits again,
 Or lose my labour in assaying it.

ADRIANA

I will attend my husband, be his nurse,
 Diet his sickness, for it is my office,
 And will have no attorney but myself; 100
 And therefore let me have him home with me.

ABBESS

Be patient; for I will not let him stir
 Till I have used the approved means I have,
 With wholesome syrups, drugs and holy prayers,
 To make of him a formal man again: 105
 It is a branch and parcel of mine oath,

79 moody and dull] F¹ *moodie and dull* F²⁻⁴ *muddy and dull* Many proposals have been made to insert a two-syllable word between *moody* and *and*: *moping*, *madness*, *musings*, etc. Cam, CNS, Chambers, French, Kittredge, and NCE adhere to F¹ *moody and dull* As the speech deals with sports and recreation, the reading may be: *moody and dull-footed melancholy*, Craig *moody moping*, and *dull* Cunningham *moody, heavy and dull* 86 Have] F¹ *Hath* F²⁻⁴ *Have* Cam, Craig, Chambers, CNS, Kittredge, *Have* Cunningham, French, NCE *Hath*

A charitable duty of my order.
Therefore depart, and leave him here with me.

ADRIANA

I will not hence, and leave my husband here :
And ill it doth beseech your holiness
To separate the husband and the wife. 110

ABBESS

Be quiet, and depart : thou shalt not have him. *Exit.*

LUCIANA

Complain unto the Duke of this indignity.

ADRIANA

Come, go : I will fall prostrate at his feet,
And never rise until my tears and prayers
Have won his Grace to come in person hither,
And take perforce my husband from the Abbess. 115

SECOND MERCHANT

By this, I think, the dial points at five :
Anon, I'm sure, the Duke himself in person
Comes this way to the melancholy vale,
The place of death and sorry execution,
Behind the ditches of the abbey here. 120

ANGELO

Upon what cause?

SECOND MERCHANT

To see a reverend Syracusan merchant,
Who put unluckily into this Bay
Against the laws and statutes of this town,
Beheaded publicly for his offence. 125

ANGELO

See where they come : we will behold his death.

LUCIANA

Kneel to the Duke before he pass the abbey.
*Enter Duke, attended, and Ægeon bareheaded, with the Headsman
and other Officers.*

DUKE

Yet once again proclaim it publicly,
If any friend will pay the sum for him,
He shall not die : so much we tender him. 130

ADRIANA

Justice, most sacred Duke, against the Abbess!

DUKE

She is a virtuous and a reverend lady :

112 *Exit.*] Added by Theobald. 121 death] F¹, ² *death*, F³, ⁴ *death*, 129
Enter . . . Officers.] Ff *Enter the Duke of Ephesus, and the Merchant of
Syracuse bare head, . . . Officers.* (F²⁻⁴ bareheaded)

It cannot be that she hath done thee wrong. 135

ADRIANA

May it please your Grace, Antipholus my husband,
 Who I made lord of me and all I had,
 At your important letters,—this ill day
 A most outrageous fit of madness took him;
 That desp'rately he hurried through the street, 140
 With him his bondman, all as mad as he,
 Doing displeasure to the citizens
 By rushing in their houses, bearing thence
 Rings, jewels, anything his rage did like.
 Once did I get him bound, and sent him home, 145
 Whilst to take order for the wrongs I went,
 That here and there his fury had committed.
 Anon, I wot not by what strong escape,
 He broke from those that had the guard of him;
 And with his mad attendant and himself, 150
 Each one with ireful passion, with drawn swords,
 Met us again, and, madly bent on us,
 Chased us away; till, raising of more aid,
 We came again to bind them. Then they fled
 Into this abbey, whither we pursued them; 155
 And here the Abbess shuts the gates on us,
 And will not suffer us to fetch him out,
 Nor send him forth, that we may bear him hence.
 Therefore, most gracious Duke, with thy command
 Let him be brought forth and borne hence for help. 160

DUKE

Long since thy husband served me in my wars;
 And I to thee engaged a prince's word,
 When thou didst make him master of thy bed,
 To do him all the grace and good I could.
 Go, some of you, knock at the abbey-gate, 165
 And bid the lady Abbess come to me.
 I will determine this before I stir.

Enter a Servant.

SERVANT

O mistress, mistress, shift and save yourself!
 My master and his man are both broke loose,
 Beaten the maids a-row, and bound the doctor, 170
 Whose beard they have singed off with brands of fire;
 And ever, as it blazed, they threw on him

137 Who] F¹ *Who* F²⁻⁴ *Whom* Cam, Craig, Chambers, Cuninghame, CNS
Whom French, Kittredge, NCE *Who* *Enter a Servant.*] Ff *Enter a messenger.*
 Capell's change.

Great pails of puddled mire to quench the hair :
 My master preaches patience to him, and the while
 His man with scissors nicks him like a fool ; 175
 And sure, unless you send some present help,
 Between them they will kill the conjurer.

ADRIANA

Peace, fool! thy master and his man are here ;
 And that is false thou dost report to us.

SERVANT

Mistress, upon my life, I tell you true ; 180
 I have not breathed almost since I did see it.
 He cries for you, and vows, if he can take you,
 To scorch your face and to disfigure you.
Cry within.

Hark, hark! I hear him, mistress : fly, be gone!

DUKE

Come, stand by me ; fear nothing. Guard with halberds! 185

ADRIANA

Ay me, it is my husband! Witness you,
 That he is borne about invisible :
 Even now we housed him in the abbey here ;
 And now he's there, past thought of human reason.
Enter Antipholus of Ephesus and Dromio of Ephesus.

ANTIPHOLUS E.

Justice, most gracious Duke, O, grant me justice! 190
 Even for the service that long since I did thee,
 When I bestrid thee in the wars, and took
 Deep scars to save thy life ; even for the blood
 That then I lost for thee, now grant me justice.

ÆGEON

Unless the fear of death doth make me dote, 195
 I see my son Antipholus, and Dromio.

ANTIPHOLUS E.

Justice, sweet Prince, against that woman there!
 She whom thou gav'st to me to be my wife,
 That hath abused and dishonoured me
 Even in the strength and height of injury. 200
 Beyond imagination is the wrong
 That she this day hath shameless thrown on me.

DUKE

Discover how, and thou shalt find me just.

174 patience to him, and the while] Capell omitted to him Steevens, Chambers omitted and the Hanmer, Cuninghame omitted and We follow Ff and Cam, as do Craig, CNS, French, Kittredge and NCE. 189 there] Craig here 195-6] Prose in Ff. Rowe's arrangement.

ANTIPHOLUS E.

This day, great Duke, she shut the doors upon me,
While she with harlots feasted in my house. 205

DUKE

A grievous fault! Say, woman, didst thou so?

ADRIANA

No, my good lord : myself, he and my sister
To-day did dine together. So befall my soul
As this is false he burthens me withal!

LUCIANA

Ne'er may I look on day, nor sleep on night, 210
But she tells to your Highness simple truth!

ANGELO

O perjured woman! They are both forsworn :
In this the madman justly chargeth them.

ANTIPHOLUS E.

My liege, I am adviséd what I say ;
Neither disturbed with the effect of wine, 215
Nor heady-rash, provoked with raging ire,
Albeit my wrongs might make one wiser mad.

This woman locked me out this day from dinner :
That goldsmith there, were he not packed with her,
Could witness it, for he was with me then ; 220

Who parted with me to go fetch a chain,
Promising to bring it to the Porpentine,
Where Balthazar and I did dine together.
Our dinner done, and he not coming thither,
I went to seek him : in the street I met him, 225
And in his company that gentleman.

There did this perjured goldsmith swear me down
That I this day of him received the chain,
Which, God he knows, I saw not : for the which
He did arrest me with an officer. 230

I did obey ; and sent my peasant home
For certain ducats : he with none returned.
Then fairly I bespoke the officer
To go in person with me to my house.
By th' way we met my wife, her sister, and a rabble more 235

235 By th' way] Ff By' th' way Capell added some words and arranged as follows :

*To which he yielded: by the way
We met, etc.*

Keightley adds other words to make up a full line. Cuninghame has :

*.... by the way we met
My wife, her sister etc.*

Of vile confederates. Along with them
 They brought one Pinch, a hungry lean-faced villain,
 A mere anatomy, a mountebank,
 A threadbare juggler, and a fortune-teller,
 A needy, hollow-eyed, sharp-looking wretch, 240
 A living dead man : this pernicious slave,
 Forsooth, took on him as a conjurer ;
 And, gazing in mine eyes, feeling my pulse,
 And with no face, as 'twere, outfacing me,
 Cries out, I was possessed. Then all together 245
 They fell upon me, bound me, bore me thence,
 And in a dark and dankish vault at home
 There left me and my man, both bound together ;
 Till, gnawing with my teeth my bonds in sunder,
 I gained my freedom, and immediately 250
 Ran hither to your Grace, whom I beseech
 To give me ample satisfaction
 For these deep shames and great indignities.

ANGELO

My lord, in truth, thus far I witness with him,
 That he dined not at home, but was locked out. 255

DUKE

But had he such a chain of thee or no?

ANGELO

He had, my lord : and when he ran in here,
 These people saw the chain about his neck.

SECOND MERCHANT

Besides, I will be sworn these ears of mine
 Heard you confess you had the chain of him, 260
 After you first forswore it on the mart :
 And thereupon I drew my sword on you ;
 And then you fled into this abbey here,
 From whence, I think, you are come by miracle.

ANTIPHOLUS B.

I never came within these abbey-walls ; 265
 Nor ever didst thou draw thy sword on me :
 I never saw the chain, so help me Heaven!

Chambers, CNS, French, NCE, following a suggestion of Cam read :

By th' way we met

My wife, her sister etc.

but French, NCE have *the way* etc.

Kittredge: *To go in person with me to my house. By th' way*

We met my wife, etc.

240 A . . . wretch,] Ff *A needy-hollow-ey'd-sharpe-looking-wretch;* 245 all to-
 gether] Ff *altogether*

And this is false you burthen me withal.

DUKE

Why, what an intricate impeach is this!
I think you all have drunk of Circe's cup. 270
If here you housed him, here he would have been;
If he were mad, he would not plead so coldly.
You say he dined at home; the goldsmith here
Denies that saying. Sirrah, what say you?

DROMIO E.

Sir, he dined with her there, at the Porpentine. 275

COURTEZAN

He did; and from my finger snatched that ring.

ANTIPHOLUS E.

'Tis true, my liege, this ring I had of her.

DUKE

Saw'st thou him enter at the abbey here?

COURTEZAN

As sure, my liege, as I do see your Grace.

DUKE

Why, this is strange. Go call the Abbess hither. 280
I think you are all mated, or stark mad.

Exit one to the Abbess.

ÆGEON

Most mighty Duke, vouchsafe me speak a word:
Haply I see a friend will save my life,
And pay the sum that may deliver me.

DUKE

Speak freely, Syracusian, what thou wilt. 285

ÆGEON

Is not your name, sir, called Antipholus?
And is not that your bondman, Dromio?

DROMIO E.

Within this hour I was his bondman, sir,
But he, I thank him, gnawed in two my cords:
Now am I Dromio, and his man unbound. 290

ÆGEON

I am sure you both of you remember me.

DROMIO E.

Ourselves we do remember, sir, by you;
For lately we were bound, as you are now.
You are not Pinch's patient, are you, sir?

282 *Ægeon*.] In this scene F¹ designates *Ægeon* as *Father* in various forms in speech-prefixes, as follows: *Father*, 295; *Fath.*, 286, 291, 306; *Fat.*, 302; *Fa.*, 282, 297, 319, 351. In 195 he is designated *Mar. Fat.* (= *Merchant Father*.)

ÆGEON

Why look you strange on me? You know me well.

295

ANTIPHOLUS E.

I never saw you in my life till now.

ÆGEON

O, grief hath changed me since you saw me last,
 And careful hours with time's deformed hand
 Have written strange defeatures in my face:
 But tell me yet, dost thou not know my voice?

300

ANTIPHOLUS E. Neither.

ÆGEON

Dromio, nor thou?

DROMIO E. No, trust me, sir, nor I.

ÆGEON I am sure thou dost.

DROMIO E. Ay, sir, but I am sure I do not; and whatsoever a man
 denies, you are now bound to believe him.

305

ÆGEON

Not know my voice! O time's extremity,
 Hast thou so cracked and splitted my poor tongue
 In seven short years, that here my only son
 Knows not my feeble key of untuned cares?
 Though now this grained face of mine be hid
 In sap-consuming winter's drizzled snow,
 And all the conduits of my blood froze up,
 Yet hath my night of life some memory,
 My wasting lamps some fading glimmer left,
 My dull deaf ears a little use to hear:
 All these old witnesses—I cannot err—
 Tell me thou art my son Antipholus.

310

315

ANTIPHOLUS E.

I never saw my father in my life.

ÆGEON

But seven years since, in Syracuse, boy,
 Thou know'st we parted: but perhaps, my son,
 Thou sham'st to acknowledge me in misery.

320

ANTIPHOLUS E.

The Duke and all that know me in the city
 Can witness with me that it is not so:
 I ne'er saw Syracuse in my life.

DUKE

I tell thee, Syracusan, twenty years
 Have I been patron to Antipholus,
 During which time he ne'er saw Syracuse:
 I see thy age and dangers make thee dote.

325

306 extremity,] *F*¹ *e tremly*

Enter Abbess, with Antipholus of Syracuse and Dromio of Syracuse.

ABBESS

Most mighty Duke, behold a man much wronged.

All gather to see them.

ADRIANA

I see two husbands, or mine eyes deceive me.

330

DUKE

*One of these men is Genius to the other ;
And so of these. Which is the natural man,
And which the spirit? Who deciphers them?*

DROMIO S.

I, sir, am Dromio : command him away.

DROMIO E.

I, sir, am Dromio : pray, let me stay.

335

ANTIPHOLUS S.

Ægeon art thou not? or else his ghost?

DROMIO S.

O, my old master! Who hath bound him here?

ABBESS

Whoever bound him, I will loose his bonds,
And gain a husband by his liberty.
Speak, old Ægeon, if thou be'st the man
That hadst a wife once called Æmilia,
That bore thee at a burthen two fair sons.
O, if thou be'st the same Ægeon, speak,
And speak unto the same Æmilia!

340

DUKE (*aside*)

Why, here begins his morning story right :
These two Antipholus', these two so like,
And these two Dromios, one in semblance,—
Besides her urging of her wrack at sea,—
These are the parents to these children,
Which accidentally are met together.

345

350

ÆGEON

If I dream not, thou art Æmilia :
If thou art she, tell me, where is that son
That floated with thee on the fatal raft?

329 *them.*] Ff *them.* Craig him. 345-350] This speech of the Duke follows in the Folio l. 344 *And speak unto the same Æmilia!* It is generally shifted (as in Cam, Craig, Chambers, Cuninghame, French, Kittredge and NCE) to precede the Duke's next words *Antipholus, thou cam'st from Corinth first?* The Duke's speech, however, is an '*aside*' and indicates his quick comprehension of the situation; and in our view should remain in its Folio position. CNS so keeps it. 346 *Antipholus**,] F¹ *Antipholus*, F²⁻⁴ *Antipholis*, Cam, Cuninghame, CNS, NCE *Antipholuses*, Craig, French, Kittredge *Antipholus**, Chambers *Antipholi*.

ADDRESS

By men of Epidamnum he and I
 And the twin Dromio, all were taken up; 355
 But by and by rude fishermen of Corinth
 By force took Dromio and my son from them,
 And me they left with those of Epidamnum.
 What then became of them I cannot tell:
 I to this fortune that you see me in. 360

DUKE

Antipholus, thou cam'st from Corinth first?

ANTIPHOLUS S.

No, sir, not I: I came from Syracuse.

DUKE

Stay, stand apart: I know not which is which.

ANTIPHOLUS E.

I came from Corinth, my most gracious lord,—

DROMIO E.

And I with him. 365

ANTIPHOLUS E.

Brought to this town by that most famous warrior,
 Duke Menaphon, your most renownéd uncle.

ADRIANA

Which of you two did dine with me to-day?

ANTIPHOLUS S.

I, gentle mistress.

ADRIANA

And are not you my husband?

ANTIPHOLUS E.

No, I say nay to that. 370

ANTIPHOLUS S.

And so do I; yet did she call me so:
 And this fair gentlewoman, her sister here,
 Did call me brother. (*To Luciana*) What I told you then,
 I hope I shall have leisure to make good,
 If this be not a dream I see and hear. 375

ANGELO

That is the chain, sir, which you had of me.

ANTIPHOLUS S.

I think it be, sir: I deny it not.

ANTIPHOLUS E.

And you, sir, for this chain arrested me.

ANGELO

I think I did, sir: I deny it not.

ADRIANA

I sent you money, sir, to be your bail, 380

373 (*To Luciana*)] Not in Ff. Added by Clark and Glover.

By Dromio ; but I think he brought it not.

DROMIO E.

No, none by me.

ANTIPHOLUS S.

This purse of ducats I received from you,
And Dromio my man did bring them me.
I see we still did meet each other's man ;
And I was ta'en for him, and he for me ;
And thereupon these errors are arose.

385

ANTIPHOLUS E.

These ducats pawn I for my father here.

DUKE

It shall not need : thy father hath his life.

COURTEZAN

Sir, I must have that diamond from you.

390

ANTIPHOLUS E.

There, take it, and much thanks for my good cheer.

ABBESS

Renowned Duke, vouchsafe to take the pains
To go with us into the abbey here,
And hear at large discourséd all our fortunes :
And all that are assembled in this place,
That by this sympathized one day's error
Have suffered wrong, go keep us company,
And we shall make full satisfaction.

395

Thirty-three years have I but gone in travail
Of you, my sons ; and till this present hour
My heavy burthen ne'er deliveréd.

400

The Duke, my husband, and my children both,
And you the calendars of their nativity,
Go to a gossips' feast, and go with me ;
After so long grief, such nativity!

405

DUKE

With all my heart, I'll gossip at this feast.

*Exeunt all but Antipholus of Syracuse, Antipholus of Ephesus,
Dromio of Syracuse, and Dromio of Ephesus.*

401 burthen ne'er] F¹ *burthen* are F²⁻⁴ *burthens* are Dyce's emendation.
404 and go] Dyce, Craig, CNS, Cunningham, Kittredge, and Joy 405 nativity!] Hanmer *felicity*. Staunton, Dyce, CNS and Cunningham *festivity*. Johnson thought the compositor had here gone astray in reading *nativity* from two lines above. Cunningham thought the dominant word to be *feast* (404) and that *festivity* naturally followed. Grant White defended the F. reading on the ground that *Æmilia* was thinking of a long travail ending in a happy family birth. After her words *till this present hour My heavy burden ne'er delivered*, the word *nativity* appears correct. 406 *Exeunt . . . Ephesus.*] Ff *Exeunt omnes*. Manet the two Dromio's and two Brothers.

DROMIO S.

Master, shall I fetch your stuff from shipboard?

ANTIPHOLUS E.

Dromio, what stuff of mine hast thou embarked?

DROMIO S.

Your goods that lay at host, sir, in the Centaur.

ANTIPHOLUS S.

He speaks to me. I am your master, Dromio.

410

Come, go with us ; we'll look to that anon.

Embrace thy brother there : rejoice with him.

Exeunt Antipholus of Syracuse and Antipholus of Ephesus.

DROMIO S.

There is a fat friend at your master's house,

That kitchened me for you to-day at dinner :

She now shall be my sister, not my wife.

415

DROMIO E.

Methinks you are my glass, and not my brother :

I see by you I am a sweet-faced youth.

Will you walk in to see their gossiping?

DROMIO S.

Not I, sir : you are my elder.

DROMIO E.

That's a question : how shall we try it?

420

DROMIO S.

We'll draw cuts for the senior : till then lead thou first.

DROMIO E.

Nay, then, thus :

We came into the world like brother and brother ;

And now let's go hand in hand, not one before another. *Exeunt.*

412 *Exeunt . . . Ephesus.*] Ff Exit

THE TAMING OF THE SHREW

THE TAMING OF THE SHREW was first printed in the Folio of 1623 where it follows *As You Like It* and precedes *All's Well that Ends Well*. A Quarto printed for John Smethwicke in 1631 is based on the Folio and affords little help with the text. The Folio has as Act and Scene indications: *Actus primus. Scæna Prima* (in our text, Induction, Sc. i); *Actus Tertia; Actus Quartus. Scena Prima* (but corresponding to our iv iii); and *Actus Quintus* (our v ii). No 'Names of the Actors,' as given in some other plays, is printed. The stage directions are comparatively ample and some are unusual, such as: *Gremio is out before* (see note to heading of v i); *Pedant looks out of the window* (v i 13); *Exit Biondello, Tranio and Pedant as fast as may be* (v i 91); and others which deal with properties or instruct the actors exceptionally. As recorded in the foot-notes there is the usual occasional printing of verse as prose and *vice versa*, together with some mislining in the verse. The speech-prefixes are wrong in a few places and are particularly confused in iii i 44-55.¹ The verse contains a few metrically redundant lines but many more deficient. The Cambridge editors suggest that a few of the latter, where initial, might be made good by including the speech-prefix in the line; but some are more obviously printer's errors (omission of 'a', 'be' etc.); and some may be assisted by a compensatory pause.² Such explanations, however, even if valid, do not seem to explain all the cases, and faulty copying, or even, in places, a trick of the author himself, may be the explanation; and the subsequent Folios and various editors have in some instances inserted words to restore the complete pentameter. The classical, foreign and musical references³ are indifferently handled by the typesetters. On the whole the textual imperfections, though numerous, are not serious.

The names of certain actors unquestionably appear in the Folio edition of the play. A clear case is that of Sincklo (*Induction* i. 84) a player attached to the Chamberlain's Company (1594?-1603) who is also mentioned in 2 *Henry IV* and 3 *Henry VI*. 'Nicke' is prefixed to iii i 79 and was thought by Steevens and Collier to refer to Nicholas Tooley, recorded later on in the Folio as a 'principall actor' in Shakespeare's plays. 'Par,' prefixed to iv ii 70 has been thought similarly to refer to William Parr, but this is more doubtful. 'Fel' which appears

¹ See Dover Wilson on this, CNS, 102.

² Chambers, for instance, reads iv iii 30 as: Why then the mustard,—without the beef.

³ i i 25, 154; i ii 23-24; iii i 28-29, 71-75.

before iv iii 63 is also a doubtful case. A mysterious 'Peter' appears in *Enter Peter* at iv iv 68 and is heard of no more, unless, like other servants' names in iv i—Gabriel, Nicholas, Curtis, etc.,—Peter in both places and Gabriel and the rest can be held to signify actors' names: an unlikely contingency, perhaps, where the names appear in the dialogue itself.¹ A textual ghost appears in iv i 130 where Petruchio sends for his 'cousin Ferdinand,' otherwise unheard of. Obviously the Folio text was printed from theatre copy.

Shakespeare introduced into the Induction references to Stratford and its locality. Stephen Sly was an actual Stratford character, and Greece was Greece, near Winchcomb (*Ind.* ii 89). Burton-heath (ii 16) was Barton on the Heath, where the Lamberts, cousins of Shakespeare, dwelt. Mention is made of various worthies, among them the Hackets of Wincot, famed for its ale (ii 18, 85).²

The date of composition depends greatly on the relation of *The Taming of The Shrew* to its companion play *The Taming of A Shrew*. The latter was entered in the *Stationers' Registers* in May 1594, was published in that year without author's name, and was described on the title-page as having been presented by the Earl of Pembroke's players. Dr. Boas considers the date of *A Shrew* as probably earlier than 1594,³ and this is likely as Pembroke's men were in financial straits by the summer of 1593, were described by Henslowe as 'all at home' and had had to pawn their costumes⁴: they must therefore have played *A Shrew* at an earlier date. Quiller-Couch dates *A Shrew* before May 30, 1593.⁵ If, however, *A Shrew* was derived from *The Shrew*, a question discussed below, the latter must be dated at latest 1593, with the possibility of some changes in the text between that date, and that of the Folio. The play is not mentioned in Mere's *Palladis Tamia* of 1598,⁶ unless, as Hertzberg once suggested, Chambers' thinks possible, Fripp probable, and Boas plausible, he there termed it *Love Labours Wonne* (in which case Petruchio's winning his wager at the end has a special significance).⁷ Versification, the high proportion of end-stopped lines, the few light and weak endings, word-play, links with early comedies, characterisation, the elementary humour of Grumio and a certain pervading boisterousness, all point to an early date. Fleay, however, placed it as late as 1600, Delius at 1594, Boas as soon as possible after 1594, Joseph Quincy Adams at 1597 and Sir Edmund Chambers at 1593-4. This last date seems to suit the play's characteristics, especially that part of it which

¹ See Dover Wilson, *CNS*, 113-120; Chambers: *WS*, i 323-4; Greg: *EP*, 72.

² See Lee, 237, on the identity of Wincot, and Sugden 567.

³ *The Taming of A Shrew*, ed. by F. S. Boas, London, Chatto and Windus, 1908, xxii.

⁴ Chambers: *ES*, ii 128.

⁵ *CNS*, xxii.

⁶ *Sh. Alln Bk*, i 46.

⁷ Chambers: *WS*, i 326.

⁸ Boas, 172.

is most certainly by Shakespeare. The titles *A Shrew* and *The Shrew* seem to have been used indifferently in the early stages; and if a reference to the performance of *A Shrew* in 1594¹ by the Chamberlain's Company (to which Shakespeare belonged) indicates, as is thought, *The Shrew*, then the early date for the latter receives additional confirmation.

Several stories are adroitly interwoven in the plot. The Sly story has had its parallels in Marco Polo and other books and in real life; but its best known analogue is the tale of Abu 'l Hassan in Night 271 of the *Arabian Nights*. The wife-taming likewise has numerous parallels in wide-spread folklore and literature, and was known in Elizabethan times from the poem of *A merry Ieste of a shrewde and curste Wyf, lapped in Morrelles Skin, for her good behauiour* (1550-1560?).² The story of the wager on wives exists separately and a variant occurs in *The Book of the Knight of La Tour Landry* (1372).³ No certain immediate source for these stories can be shown in *The Shrew*, but the Bianca sub-plot is drawn from Ariosto's play, *I Suppositi*, translated by Gascoigne (1566) as *The Supposes*.⁴ The Latin lesson may have been inspired by a similar episode in the play of *The Three Lords and Ladies of London* (1589).⁵ Omitting those who, like Warburton, held that Shakespeare was responsible for neither play, certain of the various views on the relations between *A Shrew* and *The Shrew* may thus be summarised. 1 Pope, Capell and others ascribed both plays to Shakespeare. Fripp agrees (though Shakespeare may have used an old play in writing *A Shrew*, and he thinks the Marlowesque passages are deliberate burlesque).⁶ 2 Ten Brink held that an early play of Shakespeare's was the source of both plays.⁷ 3 Saintsbury, Sir Edmund Chambers, Masfield, Boas and others hold that *The Shrew* was Shakespeare's re-fashioning of the anonymous *A Shrew*; but opinions differ whether or not a collaborator was responsible for re-shaping the Bianca portion with the aid of *The Supposes*. 4 Dr. W. W. Greg, P. Alexander, Dover Wilson and others consider that *A Shrew* is a degraded version of its genuine

¹ Chambers: ES, iv 48.

² Printed in Sh. Lib., iv 415-448. For analogues of the story, see Boas, *A Shrew*, xiv-xxii; Bond: TS, xlvi; *Shakespeare's part in The Taming of the Shrew*, by A. H. Tolman, Strassburg, 1889.

³ Ed. Thomas Wright, EETS, 1906, 26.

⁴ Printed in *Pre-Shakespearean Dramas*, ed. Joseph Quincy Adams, London, Harrap, 1925; in Boas: PSC, 273-341; and in Bond: EP, 11-73.

⁵ For particulars see Chambers: ES, iii 515; text in Hazlitt-Dodsley, vi 500.

⁶ Fripp, 268.

⁷ Tolman, *op. cit.*, 34. Ten Brink's thesis has been re-examined with bibliographical evidence by G. I. Duthie in RES, October, 1943. Ernest P. Kuhl in PMLA, XL, 1925, 551-618, produces considerable evidence on the authorship of the play. From a study of language, versification, date, allusions to sport, he demonstrates Shakespeare's undivided authorship of *The Shrew*.

predecessor, *The Shrew* by Shakespeare. Wilson's view is that the play was made for exceptional touring purposes, in the absence of a proper text, by the welding together of badly memorised actors' parts by an indifferent dramatist or dramatists who imitated the verse of Marlowe's *Faust* and *Tamburlaine*.¹

The Bianca subplot in *The Shrew* is very different from that in *A Shrew*: there are three sisters in the latter wooed by three suitors and the Hortensio part has no disguise. Duthie holds that *A Shrew* is a memorially reconstructed version of an early *Shrew* text by Shakespeare, now lost, and that its subplot has the main outlines of the subplot in the early play, allowing for inconsistencies due to memorial reconstruction. He thinks, too, that *The Shrew* is Shakespeare's re-writing of the early text with changes in the subplot particularly affecting Hortensio, which changes have occasioned various unremedied inconsistencies. Raymond A. Houk, 1947, rejects memorial reconstruction: his theory is that Shakespeare wrote 'loose-leaf' sketches for the play in 1592-3, that another man used them in 1593-4 to compile *A Shrew* and Shakespeare in the same year to compose *The Shrew*, and that Shakespeare and the unknown were both influenced by Greene's *Orlando Furioso*.

A reasonable explanation of the relation of *A Shrew* and *The Shrew* which seems to fit the evidence is that *A Shrew* is the actors' reported version of the source-play of *The Shrew* into which has been transferred a good deal of Shakespeare's text, with some distortion.

Sly and his companions disappear in *The Shrew* at the conclusion of 1 i, whereas in *A Shrew* he intervenes in the action from time to time, and at the close departs to apply (if he can) Petruchio's methods at home. This disappearance of Sly in *The Shrew* and his continuance in *A Shrew* forms part of the alleged evidence for the derivation of the latter from the former, the assumption being that Shakespeare's original play continued the Sly episodes, and that they were subsequently cut in that play but preserved in *A Shrew*. Pope repaired the omission by re-inserting in *The Shrew*, as we have it, the missing Sly episodes from *A Shrew*; but others have held that the omission was intentional on Shakespeare's part, as Sly's intervention impedes the action of the play proper. Such intervention, however, occurs in Peele's *Old Wives Tale*, Kyd's *Spanish Tragedy* and other plays furnished with an Induction like Sly's. Another explanation may be that the actors in the Induction were all required for other parts after 1 i, and temporarily retired from the

¹ See Samuel Hickson in *Notes and Queries*, 1850, i 345-7; Greg: Alcazar; Contributions to TLS by P. Alexander on Oct. 9, 1924 (p. 629) and Sep. 16, 1926 (p. 614), and by A. W. Pollard, Nov. 27, 1924 (p. 797); Dover Wilson in CNS, 97-126; Greg: EP, 72-74; A. W. Pollard in Sh. Companion, 263-271; Duthie *op. cit.*; Houk, PMLA, Sep. 1947, 657-71.

stage after waiting a while; which led to the cutting of the passages in the theatre copy.

Charles Gildon (1714), a fervent advocate of the dramatic unities, found *The Shrew* dramatic and full of action but regretted the neglect of time and place.¹ Johnson, however, praised the play's construction: "Of this play," he wrote, "the two plots are so well united, that they can hardly be called two without injury to the art with which they are interwoven"²; referring no doubt to the skilfully placed links between the two main plots and their combination at the end. But Quiller-Couch differs: the play, he states, "abounds in 'loose ends' and sentences which assume in someone or other acquaintance with information not previously imparted."³

Some writers have been greatly concerned with the ethical and social aspects of the plot, particularly with reference to the status of women and the relation of the sexes. Brandes⁴ and others have inevitably associated the play with Shakespeare's assumed matrimonial experiences. "It is rather strange," says John Bailey, "that the play is still acted, for it is, to tell the truth, an ugly and barbarous as well as a very confused, prosaic, and tedious affair."⁵ John Masefield considers Shakespeare's part "farce with ironic philosophical intention"; and he writes of Katharina that "she is humbled into the state of submissive wifely falsehood by a boor who cares only for his own will, her flesh and her money."⁶ Yet Saintsbury called Shakespeare a woman-worshipper; and Herford thought the play a paradoxical feat foreign to the profound normality of Shakespeare's mature art.⁷ The question arises, however, how far we are entitled to consider the play seriously in terms of social and ethical problems. *A Shrew* was perhaps more serious, for it invoked the story of the Fall to justify the subjection of woman; but *The Shrew* with its racy, boisterous and fast-moving action, is something of an extravaganza on a popular theme which the players would play with gusto and at which the Elizabethan audience would unreflectively laugh. John Fletcher wrote a farcical counterblast to it, *The Woman's Prize or the Tamer Tamed*⁸ in which Petruchio, a poor figure of a man compared with Shakespeare's character, wedded to an English wife, is paid out in his own coin. This fact should enlighten us.⁹

¹ Ralli, i 18.

² Johnson, 96.

³ CNS, xvi.

⁴ Brandes, 35. On the psychological aspect of Katharina's Taming, see *Sh's Heroic Shrew* by Raymond A. Houk in *Sh. Socy. Bulletin*, July-Oct., 1943.

⁵ Bailey, 100-101.

⁶ Masefield, 108.

⁷ Ralli, ii 396.

⁸ See Chambers: ES, iii 222.

⁹ But this is not Lawrence's point of view. He reminds us of the critical and reflective spirit appearing in Shakespeare's earlier work and he adds "The *Taming of the Shrew*, for all its farcical gayety, approaches the problem play in its discussion of the relations of husband and wife." Lawrence, 208.

DRAMATIS PERSONÆ

(The names in brackets indicate the disguises assumed by various characters.)

A LORD.

CHRISTOPHER SLY, a tinker.

HOSTESS, PAGE, PLAYERS, HUNTSMEN, and
SERVANTS.

} Persons in the
Induction.

BAPTISTA MINOLA, a rich gentleman of Padua.

VINCENTIO, an old gentleman of Pisa.

LUCENTIO (Cambio), son to Vincentio, in love with Bianca.

PETRUCHIO, a gentleman of Verona, a suitor to Katharina.

GREMIO,

HORTENSIO (Licio), } suitors to Bianca.

TRANIO (Lucentio), } servants to Lucentio.

BIONDELLO,

GRUMIO, } servants to Petruchio.

CURTIS,

A PEDANT (Vincentio).

KATHARINA, the Shrew, } daughters to Baptista.

BIANCA,

WIDOW.

Tailor, Haberdasher, and Servants attending on Baptista and Petruchio.

SCENE: PADUA, AND PETRUCHIO'S COUNTRY HOUSE AND A PUBLIC ROAD.

The Dramatis Personæ was first given by Rowe.

THE TAMING OF THE SHREW

INDUCTION

SCENE I. BEFORE AN ALEHOUSE ON A HEATH.

Enter Hostess and Sly.

SLY I'll phreeze you, in faith.

HOSTESS A pair of stocks, you rogue!

SLY Y'are a baggage: the Slys are no rogues. Look in the
Chronicles: we came in with Richard Conqueror. Therefore
paucas pallabris; let the world slide: Sessa! 5

HOSTESS You will not pay for the glasses you have burst?

SLY No, not a denier. Go by, Jeronimy: go to thy cold bed,
and warm thee.

HOSTESS I know my remedy; I must go fetch the third-borough. *Exit.*

SLY Third, or fourth, or fifth borough, I'll answer him by 10
law: I'll not budge an inch, boy. Let him come, and kindly.

Falls asleep.

Horns winded. Enter a Lord from hunting, with his train.

LORD

Huntsman, I charge thee, tender well my hounds.

Brach Merriman, the poor cur is embossed;

And couple Clowder with the deep-mouthed brach.

Saw'st thou not, boy, how Silver made it good

At the hedge-corner, in the coldest fault? 15

I would not lose the dog for twenty pound.

FIRST HUNTSMAN

Why, Belman is as good as he, my lord;

He cried upon it at the merest loss,

INDUCTION] Added by Pope. Ff Actus Primus. Scœna Prima. Enter Begger and Hostes, Christophero Sly. SCENE I . . . HEATH.] added by Theobald. 1 phreeze] Q fese CNS feeze 7 by, Jeronimy:] Q by Ieronimie, Ff by S. Ieronimie, (F²⁻⁴ Ieronimy.), Cam thinks S. derived from a misread note of interrogation. Cam, Craig, Bond, Perry, NCS by, *Jeronimy*: Chambers by, *St. Jeronimy*, CNS by, *S. Jeronimy*— Kittredge by, *Saint Jeronimy*! 9 thirdborough] FfQ *Headborough*. Theobald's emendation. 11 *Horns winded.*] FfQ *Winde hornes*. 14 Brach] CNS, Kittredge *Broach* Singer, Chambers *Trash*

And twice to-day picked out the dullest scent. 20
Trust me, I take him for the better dog.

LORD

Thou art a fool : if Echo were as fleet,
I would esteem him worth a dozen such.
But sup them well and look unto them all :
To-morrow I intend to hunt again. 25

FIRST HUNTSMAN I will, my lord.

LORD

What's here? one dead, or drunk? See, doth he breathe?

SECOND HUNTSMAN

He breathes, my lord. Were he not warmed with ale,
This were a bed but cold to sleep so soundly.

LORD

O monstrous beast! how like a swine he lies! 30
Grim death, how foul and loathsome is thine image!
Sirs, I will practise on this drunken man.
What think you, if he were conveyed to bed,
Wrapped in sweet clothes, rings put upon his fingers,
A most delicious banquet by his bed, 35
And brave attendants near him when he wakes :
Would not the beggar then forget himself?

FIRST HUNTSMAN

Believe me, lord, I think he cannot choose.

SECOND HUNTSMAN

It would seem strange unto him when he waked.

LORD

Even as a flatt'ring dream or worthless fancy. 40
Then take him up and manage well the jest :
Carry him gently to my fairest chamber
And hang it round with all my wanton pictures.
Balm his foul head in warm distilléd waters
And burn sweet wood to make the lodging sweet. 45
Procure me music ready when he wakes,
To make a dulcet and a heavenly sound ;
And if he chance to speak, be ready straight
And with a low submissive reverence
Say 'What is it your honour will command?' 50
Let one attend him with a silver basin
Full of rose-water and bestrewed with flowers ;
Another bear the ewer, the third a diaper,
And say 'Will't please your lordship cool your hands?'
Some one be ready with a costly suit, 55

27] Prose in Ff. Verse in Cam. 28, 29] Prose in FfQ. Put in verse by Rowe.
40 flatt'ring] Cam, Craig, Chambers, Bond, Perry *flattering*

And ask him what apparel he will wear ;
 Another tell him of his hounds and horse,
 And that his lady mourns at his disease.
 Persuade him that he hath been lunatic ;
 And when he says he is, say that he dreams, 60
 For he is nothing but a mighty lord.
 This do and do it kindly, gentle sirs :
 It will be pastime passing excellent,
 If it be husbanded with modesty.

FIRST HUNTSMAN

My lord, I warrant you we will play our part, 65
 As he shall think by our true diligence
 He is no less than what we say he is.

LORD

Take him up gently and to bed with him ;
 And each one to his office when he wakes.
Some bear out Sly. A trumpet sounds.
 Sirrah, go see what trumpet 'tis that sounds : 70
Exit Servingman.
 Belike, some noble gentleman that means,
 Travelling some journey, to repose him here.
Enter Servingman.

How now! who is it?

SERVINGMAN An't please your honour, players
 That offer service to your lordship.

LORD

Bid them come near.
Enter Players.

Now, fellows, you are welcome. 75

PLAYERS We thank your honour.

LORD

Do you intend to stay with me to-night?

A PLAYER

So please your lordship to accept our duty.

LORD

With all my heart. This fellow I remember,
 Since once he played a farmer's eldest son : 80
 'Twas where you wooed the gentlewoman so well.
 I have forgot your name ; but, sure, that part
 Was aptly fitted and naturally performed.

59-60] Cam thinks a line has been lost between these lines. 60] Various attempts to clarify this line. Rowe *he's poor*, Keightley *says what he is*, CNS follows Johnson *he is Sly*, say Kittredge *is—say* Cam, Craig, NCE follow F. 69 *Some . . . sounds.*] Theobald's and Steevens' readings. Ff Q Sound trumpets. 78 A PLAYER.] F² Q 2 Player. F²-4 2 Pla.

A PLAYER

I think 'twas Soto that your honour means.

LORD

'Tis very true: thou didst it excellent. 85

Well, you are come to me in happy time,
The rather for I have some sport in hand
Wherein your cunning can assist me much.
There is a lord will hear you play to-night;
But I am doubtful of your modesties, 90

Lest over-eyeing of his odd behaviour,—
For yet his honour never heard a play,—
You break into some merry passion
And so offend him: for I tell you, sirs,
If you should smile he grows impatient. 95

A PLAYER

Fear not, my lord: we can contain ourselves,
Were he the veriest antic in the world.

LORD

Go, sirrah, take them to the buttery,
And give them friendly welcome every one:
Let them want nothing that my house affords. 100

Exit one with the Players.

Sirrah, go you to Bartholmew my page,
And see him dressed in all suits like a lady:
That done, conduct him to the drunkard's chamber;
And call him 'madam,' do him obeisance.
Tell him from me, as he will win my love, 105

He bear himself with honourable action,
Such as he hath observed in noble ladies
Unto their lords, by them accomplished:
Such duty to the drunkard let him do
With soft low tongue and lowly courtesy, 110
And say, 'What is't your honour will command,
Wherein your lady and your humble wife

84 A PLAYER.] F¹ Q Sincklo. John Sincklo (Sinklo, Sincler) was a player attached to the Chamberlain's Coy., 1594?-1603. (See Chambers: ES, ii 339.) The 1600 Q of 2 *Henry IV*, v iv, has the stage-direction *Enter Sincklo and three or foure officers*. In the F text of 3 *Henry VI*, iii i, the stage direction is *Enter Sinklo*, and Humfrey, with Crosse-bowes in their hands. Sincklo played also in the Induction to Marston's *The Malcontent*. From Lord's speech in the *Shrew*, ll. 79-83 above, Cam concluded that Sincklo played Lucentio in the play proper. Soto] A character called Soto appears in Beaumont and Fletcher's play *Women Pleas'd*, based on the *History of Aurelio and Isabela* by Juan de Flores; but the date, 1619-1620, is too late for Shakespeare to have alluded to it in our play. 96 A PLAYER.] F¹, ³ Plai. F², ⁴ Pla. Q Play.

May show her duty and make known her love?
 And then with kind embracements, tempting kisses,
 And with declining head into his bosom, 115
 Bid him shed tears, as being overjoyed
 To see her noble lord restored to health,
 Who for this seven years hath esteemed him
 No better than a poor and loathsome beggar.
 And if the boy have not a woman's gift 120
 To rain a shower of commanded tears,
 An onion will do well for such a shift,
 Which in a napkin being close conveyed
 Shall in despite enforce a watery eye.
 See this dispatched with all the haste thou canst : 125
 Anon I'll give thee more instructions.

Exit a Servingman.

I know the boy will well usurp the grace,
 Voice, gait and action of a gentlewoman.
 I long to hear him call the drunkard husband,
 And how my men will stay themselves from laughter 130
 When they do homage to this simple peasant.
 I'll in to counsel them : haply my presence
 May well abate the over-merry spleen
 Which otherwise would grow into extremes. *Exeunt.*

SCENE II. A BEDCHAMBER IN THE LORD'S HOUSE.

Enter aloft the drunkard, with Attendants, some with apparel, basin and ewer and other appurtenances, and Lord.

SLY For God's sake, a pot of small ale.

FIRST SERVINGMAN

Will't please your lordship drink a cup of sack?

SECOND SERVINGMAN

Will't please your honour taste of these conserves?

THIRD SERVINGMAN

What raiment will your honour wear to-day?

SLY I am Christophero Sly : call not me 'honour' nor 'lordship.' 5
 I ne'er drank sack in my life ; and if you give me any conserves,
 give me conserves of beef. Ne'er ask me what raiment I'll wear,
 for I have no more doublets than backs, no more stockings than

SCENE II.] Added by Capell. A . . . HOUSE.] Added by Theobald. *Enter . . . Lord.*] Ff Q Enter aloft the drunkard with attendants, some with apparel, Bason and Ewer, & other appurtenances, & Lord. 1 SLY.] Ff Q Beg. (for Beggar) and throughout the scene; generally substituted by *Sly* in modern edns.; but Kittredge retains *Beg*. 2 lordship] F¹ Lord F²⁻⁴ Lordship

legs, nor no more shoes than feet : nay, sometime more feet than shoes, or such shoes as my toes look through the overleather. 10

LORD

Heaven cease this idle humour in your honour!
O, that a mighty man of such descent,
Of such possessions and so high esteem,
Should be infused with so foul a spirit!

SLY What, would you make me mad? Am not I Christopher Sly, 15
old Sly's son of Burton-heath, by birth a pedlar, by education a card-maker, by transmutation a bear-herd, and now by present profession a tinker? Ask Marian Hacket, the fat ale-wife of Wincot, if she know me not : if she say I am not fourteen pence on the score for sheer ale, score me up for the lyingest knave in 20
Christendom. What! I am not bestraught : here's—

THIRD SERVINGMAN

O, this it is that makes your lady mourn!

SECOND SERVINGMAN

O, this is it that makes your servants droop!

LORD

Hence comes it that your kindred shuns your house,
As beaten hence by your strange lunacy. 25
O noble lord, bethink thee of thy birth,
Call home thy ancient thoughts from banishment,
And banish hence these abject lowly dreams.
Look how thy servants do attend on thee,
Each in his office ready at thy beck. 30
Wilt thou have music? Hark, Apollo plays,

Music.

And twenty caged nightingales do sing.
Or wilt thou sleep? We'll have thee to a couch
Softer and sweeter than the lustful bed
On purpose trimmed up for Semiramis. 35
Say thou wilt walk ; we will bestrew the ground.
Or wilt thou ride? Thy horses shall be trapped,
Their harness studded all with gold and pearl.
Dost thou love hawking? Thou hast hawks will soar
Above the morning lark. Or wilt thou hunt? 40
Thy hounds shall make the welkin answer them,
And fetch shrill echoes from the hollow earth.

FIRST SERVINGMAN

Say thou wilt course : thy greyhounds are as swift

16 Sly's] F¹ *Sies* 22 THIRD SERVINGMAN.] F¹ 3 Man. 23 SECOND SERVINGMAN.] F¹ 2 Man. (1 Man, 2 Man and 3 Man in subsequent speeches for the various Servingmen.) 36 bestrew] as in Steevens, Cam, Craig, Chambers, Perry, NCE. Ff Q CNS, Kittredge *bestrow*

As breathéd stags, ay, fleeter than the roe.

SECOND SERVINGMAN

Dost thou love pictures? We will fetch thee straight 45
 Adonis painted by a running brook,
 And Cytherea all in sedges hid,
 Which seem to move and wanton with her breath,
 Even as the waving sedges play with wind.

LORD

We'll show thee Io as she was a maid 50
 And how she was beguiléd and surprised,
 As lively painted as the deed was done.

THIRD SERVINGMAN

Or Daphne roaming through a thorny wood,
 Scratching her legs that one shall swear she bleeds,
 And at that sight shall sad Apollo weep, 55
 So workmanly the blood and tears are drawn.

LORD

Thou art a lord and nothing but a lord :
 Thou hast a lady far more beautiful
 Than any woman in this waning age.

FIRST SERVINGMAN

And till the tears that she hath shed for thee 60
 Like envious floods o'er-run her lovely face,
 She was the fairest creature in the world ;
 And yet she is inferior to none.

SLY

Am I a lord? and have I such a lady?
 Or do I dream? or have I dreamed till now? 65
 I do not sleep : I see, I hear, I speak ;
 I smell sweet savours and I feel soft things.
 Upon my life, I am a lord indeed,
 And not a tinker nor Christophero Sly.
 Well, bring our lady hither to our sight ; 70
 And once again, a pot o' th' smallest ale.

SECOND SERVINGMAN

Will't please your mightiness to wash your hands?
 O, how we joy to see your wit restored!
 O, that once more you knew but what you are!
 These fifteen years you have been in a dream ; 75
 Or when you waked, so waked as if you slept.

SLY

These fifteen years! By my fay, a goodly nap.

But did I never speak of all that time?

FIRST SERVINGMAN

O, yes, my lord, but very idle words :
 For though you lay here in this goodly chamber, 80
 Yet would you say ye were beaten out of door ;
 And rail upon the hostess of the house ;
 And say you would present her at the leet,
 Because she brought stone jugs and no sealed quarts :
 Sometimes you would call out for Cicely Hacket. 85

SLY Ay, the woman's maid of the house.

THIRD SERVINGMAN

Why, sir, you know no house nor no such maid,
 Nor no such men as you have reckoned up,
 As Stephen Sly and old John Naps of Greece
 And Peter Turph and Henry Pimpernell 90
 And twenty more such names and men as these
 Which never were nor no man ever saw.

SLY

Now Lord be thanked for my good amends!

ALL Amen.

SLY I thank thee : thou shalt not lose by it. 95

Enter the Page as a lady, attended.

PAGE (LADY) How fares my noble lord?

SLY

Marry, I fare well ; for here is cheer enough.
 Where is my wife?

PAGE (LADY)

Here, noble lord : what is thy will with her?

SLY

Are you my wife and will not call me husband? 100
 My men should call me 'lord : ' I am your good-man.

PAGE (LADY)

My husband and my lord, my lord and husband,
 I am your wife in all obedience.

SLY I know it well. What must I call her?

LORD Madam.

105

SLY Al'ce madam, or Joan madam?

LORD

Madam and nothing else : so lords call ladies.

89 of Greece] Various emendations proposed. Halliwell of *Greete* and Chambers follows. Lee states : an obvious misreading of Greet, near Winchcomb in Gloucestershire. 95 *Enter the Page . . . attended.*] Ff Q, following l. 94, Enter Lady with Attendants. F¹ speech-prefixes are Lady or La. 106 Al'ce] Ff Q Alce Chambers *Alice* Joan] Ff Q *Ione*

SLY

Madam wife, they say that I have dreamed
And slept above some fifteen year or more.

PAGE (LADY)

Ay, and the time seems thirty unto me, 110
Being all this time abandoned from your bed,

SLY

'Tis much. Servants, leave me and her alone.
Madam, undress you and come now to bed.

PAGE (LADY)

Thrice-noble lord, let me entreat of you
To pardon me yet for a night or two; 115
Or, if not so, until the sun be set.

For your physicians have expressly charged,
In peril to incur your former malady,
That I should yet absent me from your bed.

I hope this reason stands for my excuse. 120

SLY Ay, it stands so that I may hardly tarry so long. But I would
be loath to fall into my dreams again. I will therefore tarry in
despite of the flesh and the blood.

Enter a Messenger.

MESSENGER

Your honour's players, hearing your amendment,
Are come to play a pleasant comedy: 125

For so your doctors hold it very meet,
Seeing too much sadness hath congealed your blood,
And melancholy is the nurse of frenzy:

Therefore they thought it good you hear a play
And frame your mind to mirth and merriment, 130
Which bars a thousand harms and lengthens life.

SLY Marry, I will, let them play it. Is not a comonty a Christmas
gambold or a tumbling-trick?

PAGE (LADY)

No, my good lord, it is more pleasing stuff.

SLY

What, household stuff?

PAGE (LADY)

It is a kind of history. 135

108] A short line. Cam points out that the metre would be complete if the speaker's name were pronounced at the beginning. Also in i i 57 and iii i 4. Chambers *Madam, my wife, Keightley dreamed here* 123 despite] Craig *spite* 132 comonty] F¹ *Comontie* Cam, Bond, Perry, Kittredge, NCE *comonty* Craig, Chambers, *commonly* CNS *commodity* CNS quotes another passage in *A Shrew*, sc. i *you maie have a Tragical or a comoditie, or what you will*. Onions glosses: meaning 'common, commons,' used blunderingly for 'comedy.'

SLY

Well, we'll see't. Come, madam wife, sit by my side
And let the world slip : we shall ne'er be younger.

Flourish.

ACT I

SCENE I. PADUA. A PUBLIC PLACE.

Enter Lucentio and his man Tranio.

LUCENTIO

Tranio, since for the great desire I had	
To see fair Padua, nursery of arts,	
I am arrived for fruitful Lombardy,	
The pleasant garden of great Italy,	
And by my father's love and leave am armed	5
With his good will and thy good company,	
My trusty servant, well approved in all,	
Here let us breathe and haply institute	
A course of learning and ingenious studies.	
Pisa, renowned for grave citizens,	10
Gave me my being and my father first,	
A merchant of great traffic through the world,	
Vincentio, come of the Bentivolii.	
Vincentio's son brought up in Florence	
It shall become to serve all hopes conceived,	15
To deck his fortune with his virtuous deeds :	
And therefore, Tranio, for the time I study,	
Virtue and that part of philosophy	
Will I apply that treats of happiness	
By virtue specially to be achieved.	20
Tell me thy mind ; for I have Pisa left	
And am to Padua come, as he that leaves	
A shallow plash to plunge him in the deep,	
And with satiety seeks to quench his thirst.	

136-137] Three lines in Ff ending *see't . . . side . . . yonger*. Prose in Cam, Chambers, CNS, Kittredge and NCE. Verse as above in Capell, Perry and Bond. ACT I] Ff Q No separation between Induction and play except Flourish. Enter Lucentio, and his man Triano. (Tranio in F²⁻⁴.) 12-13 world, Vincentio, come] Ff Q *world*: Vincentio's *come* (probably a compositor's error from Vincentio's in 14). 14 brought] F¹ *brough* 24 satiety] F¹ *saciete*

TRANIO

Mi perdonato, gentle master mine,
 I am in all affected as yourself ;
 Glad that you thus continue your resolve
 To suck the sweets of sweet philosophy.
 Only, good master, while we do admire
 This virtue and this moral discipline,
 Let's be no stoics nor no stocks, I pray ;
 Or so devote to Aristotle's checks
 As Ovid be an outcast quite abjured.
 Balk logic with acquaintance that you have,
 And practise rhetoric in your common talk ;
 Music and poesy use to quicken you ;
 The mathematics and the metaphysics,
 Fall to them as you find your stomach serves you.
 No profit grows where is no pleasure ta'en :
 In brief, sir, study what you most affect.

LUCENTIO

Gramercies, Tranio, well dost thou advise.
 If, Biondello, thou wert come ashore,
 We could at once put us in readiness,
 And take a lodging fit to entertain
 Such friends as time in Padua shall beget.
 But stay a while : what company is this?

TRANIO

Master, some show to welcome us to town.

Enter Baptista, Katharina, Bianca, Gremio, and Hortensio.
Lucentio and Tranio stand by.

BAPTISTA

Gentlemen, importune me no farther,
 For how I firmly am resolved you know :
 That is, not to bestow my youngest daughter
 Before I have a husband for the elder.
 If either of you both love Katharina,

25 *Mi perdonato*,] Ff Me Pardonato, Q Me pardinato, Perry follows F. Craig *Mi perdonate*, Cam, Bond, CNS, Kittredge, NCE *Mi perdonato*, (CNS in roman). 32 checks] Kellner supports Blackstone's *ethics*; but, although Chambers reads *ethics*, Cam, Craig, Bond, Perry, CNS, Kittredge and NCE adhere to F *checks* Onions glosses *checks* (? restraints). Gould proposed *walks*, and *A Shrew* has *Aristotles walks*, 33 Ovid be] F¹⁻² Q Ouid; be F³⁻⁴ Ouid be 47 Enter . . . by.] F¹ Enter Baptista with his two daughters, Katerina & Bianca, Gremio a Pantelowne, Hortensio sister to Bianca. Lucen. Tranio, stand by. (F³ Shuiter to F³⁻⁴ Suitor to) Kittredge puts this Entry after l. 45. 48 Gentlemen,] Theobald *Gentlemen both*, and others *Pray, gentlemen*. Modern editors, generally, adhere to F.

- Because I know you well and love you well,
 Leave shall you have to court her at your pleasure.
- GREMIO (*aside*)
 To cart her rather : she's too rough for me. 55
 There, there, Hortensio, will you any wife?
- KATHARINA
 I pray you, sir, is it your will
 To make a stale of me amongst these mates?
- HORTENSIO
 Mates, maid! How mean you that? No mates for you,
 Unless you were of gentler, milder mould. 60
- KATHARINA
 I'faith, sir, you shall never need to fear :
 Iwis it is not half way to her heart ;
 But if it were, doubt not, her care should be
 To comb your noddle with a three-legged stool
 And paint your face and use you like a fool. 65
- HORTENSIO
 From all such devils, good Lord deliver us!
- GREMIO And me too, good Lord!
- TRANIO
 Husht, master! Here's some good pastime toward :
 That wench is stark mad or wonderful froward.
- LUCENTIO
 But in the other's silence do I see 70
 Maid's mild behaviour and sobriety.
 Peace, Tranio!
- TRANIO
 Well said, master : mum! and gaze your fill.
- BAPTISTA
 Gentlemen, that I may soon make good
 What I have said, Bianca, get you in : 75
 And let it not displease thee, good Bianca,
 For I will love thee ne'er the less, my girl.
- KATHARINA A pretty peat! it is best
 Put finger in the eye, and she knew why.
- BIANCA
 Sister, content you in my discontent. 80

55 (*aside*) Added by Cam. 57] As in 48 supplementary words proposed, as Collier *your gracious will* Hanmer *will and pleasure* See note on Induction, ii 108. Modern editors adhere to F. 59] Two lines in Ff Q, ending in *that? . . . you,* 62 Iwis] F¹, ², ³ Q *I-wis* F⁴ *I wis* (From O.E. *gewis*.) *Iwis* = assuredly. Cam, Craig, Bond, Perry *I wis* 68 Husht,] F¹, ² Q *Husht* F³, ⁴ *Hush'd* Craig *Hush*, 74] A short line. Various insertions proposed such as *Come, Well,* or *Now, gentlemen,*

Sir, to your pleasure humbly I subscribe :
 My books and instruments shall be my company,
 On them to look and practise by myself.

LUCENTIO

Hark, Tranio! thou may'st hear Minerva speak.

HORTENSIO

Signior Baptista, will you be so strange? 85
 Sorry am I that our good will effects
 Bianca's grief.

GREMIO

Why will you mew her up,
 Signior Baptista, for this fiend of hell,
 And make her bear the penance of her tongue?

BAPTISTA

Gentlemen, content ye : I am resolved. 90
 Go in, Bianca.

Exit Bianca.

And for I know she taketh most delight
 In music, instruments and poetry,
 Schoolmasters will I keep within my house,
 Fit to instruct her youth. If you, Hortensio, 95
 Or Signior Gremio, you, know any such,
 Prefer them hither ; for to cunning men
 I will be very kind, and liberal
 To mine own children in good bringing-up :
 And so farewell. Katharina, you may stay ; 100
 For I have more to commune with Bianca. *Exit.*

KATHARINA

Why, and I trust I may go too, may I not?
 What, shall I be appointed hours ; as though, belike,
 I knew not what to take, and what to leave, ha! *Exit.*

GREMIO You may go to the devil's dam : your gifts are so good, 105
 here's none will hold you. Their love is not so great, Hortensio,
 but we may blow our nails together, and fast it fairly out. Our
 cake's dough on both sides. Farewell : yet, for the love I bear
 my sweet Bianca, if I can by any means light on a fit man to
 teach her that wherein she delights, I will wish him to her father. 110

HORTENSIO So will I, Signior Gremio : but a word, I pray.
 Though the nature of our quarrel yet never brooked parle, know
 now, upon advice, it toucheth us both, that we may yet again
 have access to our fair mistress, and be happy rivals in Bianca's
 love, to labour and effect one thing specially. 115

GREMIO What's that, I pray?

HORTENSIO Marry, sir, to get a husband for her sister.

91 *Exit Bianca.*] Added by Theobald. 102-104 Why . . . ha!] Four lines in Ff
 Q ending *not?* . . . *though*, . . . *take*, . . . *Ha*.

GREMIO A husband? a devil!

HORTENSIO I say, a husband.

GREMIO I say, a devil. Think'st thou, Hortensio, though her 120
father be very rich, any man is so very a fool to be married to
hell?

HORTENSIO Tush, Gremio, though it pass your patience and
mine to endure her loud alarums, why, man, there be good fel-
lows in the world, and a man could light on them, would take 125
her with all faults, and money enough.

GREMIO I cannot tell; but I had as lief take her dowry with
this condition: to be whipped at the high-cross every morning.

HORTENSIO Faith, as you say, there's small choice in rotten ap-
ples. But come, since this bar in law makes us friends, it shall be 130
so far forth friendly maintained till, by helping Baptista's eldest
daughter to a husband, we set his youngest free for a husband,
and then have to't afresh. Sweet Bianca! Happy man be his dole!
He that runs fastest gets the ring. How say you, Signior Gremio?

GREMIO I am agreed; and would I had given him the best 135
horse in Padua to begin his wooing that would thoroughly woo
her, wed her and bed her and rid the house of her! Come on.

Exeunt Gremio and Hortensio.

TRANIO

I pray, sir, tell me, is it possible
That love should of a sudden take such hold?

LUCENTIO

O Tranio, till I found it to be true, 140
I never thought it possible or likely;
But see, while idly I stood looking on,
I found the effect of love in idleness;
And now in plainness do confess to thee,
That art to me as secret and as dear 145
As Anna to the Queen of Carthage was:
Tranio, I burn, I pine; I perish, Tranio,
If I achieve not this young modest girl.
Counsel me, Tranio, for I know thou canst:
Assist me, Tranio, for I know thou wilt. 150

TRANIO

Master, it is no time to chide you now.
Affection is not rated from the heart;
If love have touched you, naught remains but so,
Redime te captum quam queas minimo.

120 Think'st] Cam, Craig, Chambers, Bond, Parry *Thinkest* 137 *Exeunt* . . .
Hortensio.] Ff Q *Exeunt* ambo. Manet Tranio and Lucentio. 154 *captum*] F¹
Q *captam* F²⁻⁴ *captum*

LUCENTIO

Gramercies, lad, go forward : this contents. 155
 The rest will comfort, for thy counsel's sound.

TRANIO

Master, you looked so longly on the maid,
 Perhaps you marked not what's the pith of all.

LUCENTIO

O yes, I saw sweet beauty in her face,
 Such as the daughter of Agenor had, 160
 That made great Jove to humble him to her hand,
 When with his knees he kissed the Cretan strond.

TRANIO

Saw you no more? Marked you not how her sister
 Began to scold and raise up such a storm
 That mortal ears might hardly endure the din? 165

LUCENTIO

Tranio, I saw her coral lips to move
 And with her breath she did perfume the air :
 Sacred and sweet was all I saw in her.

TRANIO

Nay, then, 'tis time to stir him from his trance.
 I pray, awake, sir : if you love the maid, 170
 Bend thoughts and wits to achieve her. Thus it stands :
 Her elder sister is so curst and shrewd
 That till the father rid his hands of her,
 Master, your love must live a maid at home ;
 And therefore has he closely mewed her up, 175
 Because she will not be annoyed with suitors.

LUCENTIO

Ah, Tranio, what a cruel father's he!
 But art thou not advised, he took some care
 To get her cunning schoolmasters to instruct her?

TRANIO

Ay, marry, am I, sir ; and now 'tis plotted. 180

LUCENTIO

I have it, Tranio.

TRANIO

Master, for my hand,
 Both our inventions meet and jump in one.

157 longly] Keightley assumed this was a printer's error for *longingly*, and so printed it. 162 strond.] F¹⁻³ Q *strond*. F⁴ *strand*. Cam *strond*. Craig, Bond, CNS, Perry, Kittredge, NCE *strand*. 172 shrewd] Ff Q *shrew'd* 173 rid] Craig *rids* 176 she] Dyce, Singer conj., Keightley, Chambers, CNS, Kittredge *he* Other editors adhere to *she* *Because* in this line signifies 'so that,' 'to the end that.' (cf *Matthæw* xx 31, 2 *Hen. VI* iii ii 99 and Abbott 117. *will stands* for *shall* cf Abbott 316). *she* is thus correct.

LUCENTIO

Tell me thine first.

TRANIO

You will be schoolmaster
And undertake the teaching of the maid :
That's your device.

LUCENTIO

It is. May it be done?

185

TRANIO

Not possible ; for who shall bear your part,
And be in Padua here Vincentio's son,
Keep house and ply his book, welcome his friends,
Visit his countrymen and banquet them?

LUCENTIO

Basta, content thee, for I have it full.

190

We have not yet been seen in any house,
Nor can we be distinguished by our faces
For man or master : then it follows thus :
Thou shalt be master, Tranio, in my stead,
Keep house and port and servants, as I should.

195

I will some other be, some Florentine,
Some Neapolitan, or meaner man of Pisa.
'Tis hatched and shall be so : Tranio, at once
Uncase thee ; take my coloured hat and cloak.
When Biondello comes, he waits on thee ;
But I will charm him first to keep his tongue.

200

TRANIO So had you need.

In brief, sir, sith it your pleasure is,
And I am tied to be obedient,—
For so your father charged me at our parting :
'Be serviceable to my son,' quoth he,
Although I think 'twas in another sense ;—
I am content to be Lucentio,
Because so well I love Lucentio.

205

LUCENTIO

Tranio, be so, because Lucentio loves :
And let me be a slave, t' achieve that maid
Whose sudden sight hath thrall'd my wounded eye.
Here comes the rogue.

210

Enter Biondello.

Sirrah, where have you been?

197 meaner] Capell, CNS *mean* 199 coloured] F¹ Q *Conlord* F² *Coulord*
F³⁻⁴ *colour'd* 202] From l. 199 and ll. 215-216, it is clear that Lucentio
and Tranio exchange garments, certainly cloaks and hats, and perhaps orna-
ments. CNS has a stage-direction here : [they change habits 203] Various pro-
posals to complete this short line. Pope *In brief, good sir*, Malone, Craig *In brief,*
then, sir, Chambers *it thus your* 211 t'] Cam, Craig, Chambers, Bond, Perry to

BIONDELLO Where have I been! Nay, how now! where are you?
 Master, has my fellow Tranio stol'n your clothes, or you stol'n 215
 his, or both? Pray, what's the news?

LUCENTIO

Sirrah, come hither: 'tis no time to jest,
 And therefore frame your manners to the time.
 Your fellow Tranio here, to save my life,
 Puts my apparel and my count'nance on, 220
 And I for my escape have put on his;
 For in a quarrel since I came ashore
 I killed a man and fear I was descried.
 Wait you on him, I charge you, as becomes,
 While I make way from hence to save my life. 225
 You understand me?

BIONDELLO Ay, sir!—(aside) ne'er a whit.

LUCENTIO

And not a jot of Tranio in your mouth:
 Tranio is changed into Lucentio.

BIONDELLO

The better for him: would I were so too!

TRANIO

So could I, faith, boy, to have the next wish after, 230
 That Lucentio indeed had Baptista's youngest daughter.
 But, sirrah, not for my sake, but your master's, I advise
 You use your manners discreetly in all kind of companies.
 When I am alone, why, then I am Tranio;
 But in all places else your master Lucentio. 235

LUCENTIO Tranio, let's go.

One thing more rests, that thyself execute,
 To make one among these wooers: if thou ask me why,
 Sufficeth, my reasons are both good and weighty. *Exeunt.*
The Presenters above speak.

FIRST SERVINGMAN

My lord, you nod; you do not mind the play. 240

SLY Yes, by Saint Anne, do I. A good matter, surely: comes
 there any more of it?

220 count'nance] Cam, Craig, Chambers, Bond, Perry *countenance* 226 Ay, sir!—ne'er] FfQ *I sir, ne're* Rowe *Ay, sir, ne'er* Dyce *Ay, sir.—Ne'er* Modern editors generally have taken the F *I* as the first person singular. From Lucentio's rejoinder in l. 227, the *I* must be the affirmative *Ay*; and the *ne'er a whit* a corrective aside. 230-235] Prose in FfQ. Capell put into verse. 230 could] F⁸. 'Craig, Chambers, Perry *would* 235 your] F¹Q *you* 236-239] Four verse lines in Ff as above. In Cam, Craig, Perry, NCE prose. Verse in Chambers, CNS, Bond, Kittredge. 239 *speak*.] Ff Q *speakes*. 241 do I.] Craig, Perry *I do*.

PAGE (LADY) My lord, 'tis but begun.

SLY 'Tis a very excellent piece of work, madam lady: would
'twere done! 245

They sit and mark.

SCENE II. PADUA. BEFORE HORTENSIO'S HOUSE.

Enter Petruchio and his man Grumio.

PETRUCHIO

Verona, for a while I take my leave,
To see my friends in Padua, but of all
My best belovéd and approvéd friend,
Hortensio; and I trow this is his house.
Here, sirrah Grumio; knock, I say. 5

GRUMIO Knock, sir! whom should I knock? Is there any man
has rebused your worship?

PETRUCHIO Villain, I say, knock me here soundly.

GRUMIO Knock you here, sir! Why, sir, what am I, sir, that I
should knock you here, sir? 10

PETRUCHIO

Villain, I say, knock me at this gate,
And rap me well, or I'll knock your knave's pate.

GRUMIO

My master is grown quarrelsome. I should knock you first,
And then I know after who comes by the worst.

PETRUCHIO Will it not be? 15

Faith, sirrah, and you'll not knock, I'll ring it:
I'll try how you can *sol, fa*, and sing it.

He wrings him by the ears.

GRUMIO Help, masters, help! my master is mad.

PETRUCHIO Now, knock when I bid you, sirrah villain!

Enter Hortensio.

HORTENSIO How now! what's the matter? My old friend Grumio! 20
and my good friend Petruchio! How do you all at Verona?

PETRUCHIO

Signior Hortensio, come you to part the fray?

SCENE II] Added by Capell. PADUA . . . HOUSE] Added by Cam after Pope.
7 rebused] Ff *rebus'd* Q *rebus'd* Tyrwhitt *abus'd* Bond glosses *rebused*—
Shakespearean 'nice derangement' for 'abused,' as in Dull, Elbow, Dogberry
etc. But Grumio is not altogether an illiterate; and *rebus'd* may be a mis-
reading of *rebut'd* (or, rebuffed), which seems to suit the reference to 'knock.'
However, one would expect the word to end in *t* if *rebuffed* were meant.
13 My . . . first,] Two lines in Ff Q, ending *quarrelsome*: . . . *first*, 18 masters,]
Ff Q *mistris* Theobald's emendation. Chambers *mistress*,

Con tutto il core ben trovato, may I say.

HORTENSIO *Alla nostra casa ben venuto, molto honorato signor mio Petruchio.* 25

Rise, Grumio, rise: we will compound this quarrel.

GRUMIO Nay, 'tis no matter, sir, what he 'leges in Latin. If this be not a lawful cause for me to leave his service, look you, sir: he bid me knock him and rap him soundly, sir! Well, was it fit for a servant to use his master so, being perhaps, for aught I see, two-and-thirty, a pip out? 30

Whom would to God I had well knocked at first,
Then had not Grumio come by the worst.

PETRUCHIO

A senseless villain! Good Hortensio,
I bade the rascal knock upon your gate 35
And could not get him for my heart to do it.

GRUMIO Knock at the gate! O heavens! Spake you not these words plain, 'Sirrah, knock me here, rap me here, knock me well, and knock me soundly'? And come you now with, 'knocking at the gate'? 40

PETRUCHIO

Sirrah, be gone, or talk not, I advise you.

HORTENSIO

Petruchio, patience; I am Grumio's pledge.
Why, this' a heavy chance 'twixt him and you,
Your ancient, trusty, pleasant servant Grumio.
And tell me now, sweet friend, what happy gale 45
Blows you to Padua here from old Verona?

PETRUCHIO

Such wind as scatters young men through the world,
To seek their fortunes farther than at home,
Where small experience grows. But in a few,
Signior Hortensio, thus it stands with me: 50
Antonio, my father, is deceased;
And I have thrust myself into this maze,
Happily to wive and thrive as best I may:
Crowns in my purse I have and goods at home,
And so am come abroad to see the world. 55

23 *Con . . . trovato*,] Ff Q Contutti le core bene trobatto, (F²⁻⁴ *trovatto*,) (Craig, CNS, Perry, NCE cuore) 24 *ben*] F¹ Q bene *molto*] Ff Q multo *honorato*] F¹ Q honorata 31 pip] F¹⁻³ Q *peepe* F²⁻⁴ *peep* Kittredge *peep* 32-33] Prose in Ff Q. Put in verse by Rowe. 43 this' a] Ff Q *this a* Rowe *this is a* Dyce, CNS, Kittredge, *this' a* Cam, Craig, Chambers, Perry, Bond, NCE, *this's a* 49 grows. But] Ff Q *grows but* Hanmer *grows; but* Theobald *grows, but* Warburton *grows but* We follow Cam. a few,] Warburton *a mew* Gould conj. *few* 53 Happily] So in Ff Q. Malone, Cam, Craig, Chambers, CNS, Perry *Haply* Rowe *Haply* Hanmer *Happ'ly* Bond, Kittredge, NCE *Happily*

HORTENSIO

Petruchio, shall I then come roundly to thee,
 And wish thee to a shrewd ill-favoured wife?
 Thou'dst thank me but a little for my counsel:
 And yet I'll promise thee she shall be rich,
 And very rich; but th'art too much my friend,
 And I'll not wish thee to her. 60

PETRUCHIO

Signior Hortensio, 'twixt such friends as we
 Few words suffice; and therefore, if thou know
 One rich enough to be Petruchio's wife,
 As wealth is burthen of my wooing dance, 65
 Be she as foul as was Florentius' love,
 As old as Sibyl, and as curst and shrewd
 As Socrates' Xantippe, or a worse,
 She moves me not; or not removes, at least,
 Affection's edge in me, were she as rough 70
 As are the swelling Adriatic seas.
 I come to wive it wealthily in Padua;
 If wealthily, then happily in Padua.

GRUMIO Nay, look you, sir, he tells you flatly what his mind is:
 why, give him gold enough and marry him to a puppet or an 75
 aglet-baby; or an old trot with ne'er a tooth in her head, though
 she have as many diseases as two and fifty horses. Why, nothing
 comes amiss, so money comes withal.

HORTENSIO

Petruchio, since we are stepped thus far in,
 I will continue that I broached in jest. 80
 I can, Petruchio, help thee to a wife
 With wealth enough and young and beauteous,
 Brought up as best becomes a gentlewoman.
 Her only fault, and that is faults enough,
 Is that she is intolerable curst 85
 And shrewd and froward, so beyond all measure,
 That, were my state far worsen than it is,
 I would not wed her for a mine of gold.

PETRUCHIO

Hortensio, peace! thou know'st not gold's effect.
 Tell me her father's name and 'tis enough; 90
 For I will board her, though she chide as loud

58 Thou'dst] Cam *Thou'ldst* 60 th'art] Cam, Craig, Bond, NCE *thou'rt*
 65 burthen] Steevens *burden* and others, including Cam, follow. CNS, Kit-
 tredge *burthen* 68 Xantippe,] F¹ Q Zentippe, F²⁻⁴ Zantippe, 70 me, were]
 F¹ Q *me. Were* F²⁻⁴ *time. Were* We follow Cam but insert semi-colon after
 not in l. 69. Chambers *me. Were*

As thunder when the clouds in autumn crack.

HORTENSIO

Her father is Baptista Minola,
An affable and courteous gentleman :
Her name is Katharina Minola, 95
Renowned in Padua for her scolding tongue.

PETRUCHIO

I know her father, though I know not her ;
And he knew my deceased father well.
I will not sleep, Hortensio, till I see her ;
And therefore let me be thus bold with you 100
To give you over at this first encounter,
Unless you will accompany me thither.

GRUMIO I pray you sir, let him go while the humour lasts. A my
word, and she knew him as well as I do, she would think scolding
would do little good upon him. She may perhaps call him half a 105
score knaves or so : why, that's nothing ; and he begin once,
he'll rail in his rope-tricks. I'll tell you what, sir, and she stand
him but a little, he will throw a figure in her face and so disfigure
her with it that she shall have no more eyes to see withal than a
cat. You know him not, sir. 110

HORTENSIO

Tarry, Petruchio, I must go with thee ;
For in Baptista's keep my treasure is.
He hath the jewel of my life in hold,
His youngest daughter, beautiful Bianca ;
And her withholds from me, and other more, 115
Suitors to her and rivals in my love ;
Supposing it a thing impossible,
For those defects I have before rehearsed,
That ever Katharina will be wooed.
Therefore this order hath Baptista ta'en, 120
That none shall have access unto Bianca
Till Katharine the curst have got a husband.

GRUMIO Katharine the curst!

A title for a maid of all titles the worst.

HORTENSIO

Now shall my friend Petruchio do me grace ; 125
And offer me disguised in sober robes

103 A] so in Ff Q and Bond. Rowe changed to O' Cam and others follow Rowe. 107 rope-tricks.] Theobald ?*trope-tricks*. Hanmer *rhetorick*. Capell ? *rhetoricks*. Onions glosses : ? punning or illiterate distortion of '*rhetoric*.' 115 withholds from me, and other more,] From Capell. F¹ Q *withholds from me*. Other more F²⁻⁴ *withholds hee from me*. Other more Theobald *withholds he from me, and others more*

To old Baptista as a schoolmaster
 Well seen in music, to instruct Bianca;
 That so I may, by this device, at least
 Have leave and leisure to make love to her, 130
 And unsuspected court her by herself.

GRUMIO Here's no knavery! See, to beguile the old folks, how
 the young folks lay their heads together!

Enter Gremio, and Lucentio disguised (as Cambio)

Master, master, look about you: who goes there, ha?
 HORTENSIO Peace, Grumio! it is the rival of my love. 135
 Petruchio, stand by a while.

GRUMIO
 A proper stripling and an amorous!

GREMIO
 O, very well, I have perused the note.
 Hark you, sir, I'll have them very fairly bound:
 All books of love, see that at any hand; 140
 And see you read no other lectures to her:
 You understand me. Over and beside
 Signior Baptista's liberality,
 I'll mend it with a largess. Take your paper too;
 And let me have them very well perfumed: 145
 For she is sweeter than perfume itself
 To whom they go to. What will you read to her?

LUCENTIO (CAMBIO)
 Whate'er I read to her, I'll plead for you
 As for my patron, stand you so assured,
 As firmly as yourself were still in place: 150
 Yea, and perhaps with more successful words
 Than you, unless you were a scholar, sir.

GREMIO O this learning, what a thing it is!

GRUMIO O this woodcock, what an ass it is!

PETRUCHIO Peace, sirrah! 155

133 *Enter . . . Cambio*.)] Ff Q *Enter . . . disguised.* after 131. Capell printed "Enter, on the opposite side, Gremio; Lucentio with him, with Books under his Arm." Daniel comments, "If it were necessary to be minute in the stage-direction it should be—Enter Gremio *with a paper in his hand*, and Lucentio disguised.—The paper was the *note* of the books with which Bianca was to be supplied, and it is this paper of which Gremio subsequently says, *Take your paper too*, and then, thinking of the books that were noted in it, he continues, *And let me have them* (the books) *verle wel perfum'd, &c.*" See footnote to ll. 144-145 below. 144-145] *them* refers to the books mentioned in l. 140. Some editors, like Craig, referred *them* to *paper* and so printed *papers*. See note to l. 133. 147 go to.] Rowe, CNS *go*.

HORTENSIO

Grumio, mum! God save you, Signior Gremio.

GREMIO

And you are well met, Signior Hortensio.
 Trow you whither I am going? To Baptista Minola.
 I promised to inquire carefully
 About a schoolmaster for the fair Bianca ; 160
 And by good fortune I have lighted well
 On this young man, for learning and behaviour
 Fit for her turn, well read in poetry
 And other books, good ones, I warrant ye.

HORTENSIO

'Tis well; and I have met a gentleman 165
 Hath promised me to help me to another,
 A fine musician to instruct our mistress ;
 So shall I no whit be behind in duty
 To fair Bianca, so beloved of me.

GREMIO

Beloved of me; and that my deeds shall prove. 170

GRUMIO And that his bags shall prove.

HORTENSIO

Gremio, 'tis now no time to vent our love :
 Listen to me, and if you speak me fair,
 I'll tell you news indifferent good for either.
 Here is a gentleman whom by chance I met, 175
 Upon agreement from us to his liking,
 Will undertake to woo curst Katharine,
 Yea, and to marry her, if her dowry please.

GREMIO So said, so done, is well.

Hortensio, have you told him all her faults? 180

PETRUCHIO

I know she is an irksome brawling scold :
 If that be all, masters, I hear no harm.

GREMIO

No, sayst me so, friend? What countryman?

PETRUCHIO

Born in Verona, old Antonio's son :
 My father dead, my fortune lives for me ; 185
 And I do hope good days and long to see.

GREMIO

O sir, such a life, with such a wife, were strange!

166 help me] Ff Q *help one* Rowe's correction. 184 Antonio's] F¹, ^a Q Butonios F²⁻⁴ Butonio's 187 O] Omitted by CNS. sir,] Omitted by Chambers.

But if you have a stomach, to't a God's name :

You shall have me assisting you in all.

But will you woo this wild-cat?

PETRUCHIO Will I live? 190

GRUMIO Will he woo her? Ay, or I'll hang her.

PETRUCHIO

Why came I hither but to that intent?

Think you a little din can daunt mine ears?

Have I not in my time heard lions roar?

Have I not heard the sea puffed up with winds 195

Rage like an angry boar chaféd with sweat?

Have I not heard great ordnance in the field,

And heaven's artillery thunder in the skies?

Have I not in a pitched battle heard

Loud larums, neighing steeds, and trumpets' clang? 200

And do you tell me of a woman's tongue,

That gives not half so great a blow to hear

As will a chestnut in a farmer's fire?

Tush, tush! fear boys with bugs.

GRUMIO For he fears none.

GREMIO Hortensio, hark : 205

This gentleman is happily arrived,

My mind presumes, for his own good and ours.

HORTENSIO

I promised we would be contributors

And bear his charge of wooing, whatso'er.

GREMIO

And so we will, provided that he win her. 210

GRUMIO

I would I were as sure of a good dinner.

Enter Tranio (as Lucentio) brave, and Biondello.

TRANIO (LUCENTIO)

Gentlemen, God save you. If I may be bold,

Tell me, I beseech you, which is the readiest way

To the house of Signior Baptista Minola?

BIONDELLO

He that has the two fair daughters : is't he you mean? 215

188 to't a God's] F¹⁻³ Q *too't a Gods* F⁴, CNS, Bond, Kittredge *o't a God's* Theobald *to't o' God's* Cam, Craig, Perry, NCE *to't i' God's* Chambers *to it a' God's* 200 larums,] a current form of *alarums*; generally '*larums* in modern texts. Perry *larums* 207 ours.] Ff Q *yours* Theobald's emendation. 211 (*as Lucentio*)] Added by Ed. 215 BIONDELLO.] Keightley's note is "For *Bion*. I read *Gre.*, in which I had been anticipated by Capell, Tyrwhitt, and Heath; so that it is certain." Nevertheless modern editors adhere to F.

TRANIO (LUCENTIO) Even he, Biondello.

GREMIO Hark you, sir ; you mean not her to—

TRANIO (LUCENTIO)

Perhaps, him and her, sir : what have you to do?

PETRUCHIO

Not her that chides, sir, at any hand, I pray.

TRANIO (LUCENTIO)

I love no chiders, sir. Biondello, let's away. 220

LUCENTIO (CAMBIO)

Well begun, Tranio.

HORTENSIO Sir, a word ere you go :

Are you a suitor to the maid you talk of, yea or no?

TRANIO (LUCENTIO)

And if I be, sir, is it any offence?

GREMIO

No, if without more words you will get you hence.

TRANIO (LUCENTIO)

Why, sir, I pray, are not the streets as free 225

For me as for you?

GREMIO But so is not she.

TRANIO (LUCENTIO)

For what reason, I beseech you?

GREMIO For this reason, if you'll know,

That she's the choice love of Signior Gremio.

HORTENSIO

That she's the chosen of Signior Hortensio.

TRANIO (LUCENTIO)

Softly, my masters! If you be gentlemen, 230

Do me this right : hear me with patience.

Baptista is a noble gentleman,

To whom my father is not all unknown ;

And were his daughter fairer than she is,

She may more suitors have and me for one. 235

Fair Leda's daughter had a thousand wooers ;

Then well one more may fair Bianca have :

And so she shall : Lucentio shall make one,

Though Paris came in hope to speed alone.

GREMIO

What, this gentleman will out-talk us all! 240

LUCENTIO (CAMBIO)

Sir, give him head : I know he'll prove a jade.

PETRUCHIO

Hortensio, to what end are all these words?

HORTENSIO

Sir, let me be so bold as ask you,

Did you yet ever see Baptista's daughter?

TRANIO (LUCENTIO)

No, sir; but hear I do that he hath two, 245
The one as famous for a scolding tongue
As is the other for beauteous modesty.

PETRUCHIO

Sir, sir, the first's for me: let her go by.

GREMIO

Yea, leave that labour to great Hercules;
And let it be more than Alcides' twelve. 250

PETRUCHIO

Sir, understand you this of me in sooth:
The youngest daughter whom you hearken for
Her father keeps from all access of suitors;
And will not promise her to any man
Until the elder sister first be wed: 255
The younger then is free and not before.

TRANIO (LUCENTIO)

If it be so, sir, that you are the man
Must stead us all and me amongst the rest;
And if you break the ice and do this feat,
Achieve the elder, set the younger free 260
For our access, whose hap shall be to have her
Will not so graceless be to be ingrate.

HORTENSIO

Sir, you say well and well you do conceive;
And since you do profess to be a suitor,
You must, as we do, gratify this gentleman, 265
To whom we all rest generally beholding.

TRANIO (LUCENTIO)

Sir, I shall not be slack: in sign whereof,
Please ye we may contrive this afternoon,
And quaff carouses to our mistress' health,
And do as adversaries do in law, 270
Strive mightily, but eat and drink as friends.

GRUMIO, BIONDELLO

O excellent motion! Fellows, let's be gone.

HORTENSIO

The motion's good indeed and be it so,
Petruchio, I shall be your ben venuto.

Exeunt.

ACT II

SCENE I. PADUA. A ROOM IN BAPTISTA'S HOUSE.

Enter Katharina and Bianca.

BIANCA

Good sister, wrong me not, nor wrong yourself,
 To make a bondmaid and a slave of me.
 That I disdain : but for these other gawds,
 Unbind my hands, I'll pull them off myself,
 Yea, all my raiment, to my petticoat ;
 Or what you will command me will I do,
 So well I know my duty to my elders.

5

KATHARINA

Of all thy suitors, here I charge thee, tell
 Whom thou lov'st best : see thou dissemble not.

BIANCA

Believe me, sister, of all the men alive
 I never yet beheld that special face
 Which I could fancy more than any other.

10

KATHARINA

Minion, thou liest. Is't not Hortensio?

BIANCA

If you affect him, sister, here I swear
 I'll plead for you myself, but you shall have him.

15

KATHARINA

O then, belike, you fancy riches more :
 You will have Gremio to keep you fair.

BIANCA

It is for him you do envy me so?
 Nay then you jest, and now I well perceive
 You have but jested with me all this while.
 I prithee, sister Kate, untie my hands.

20

KATHARINA

If that be jest, then all the rest was so.

*Strikes her.**Enter Baptista.*

BAPTISTA

Why, how now, dame! whence grows this insolence?
 Bianca, stand aside. Poor girl! she weeps.

ACT II SCENE I.] Added by Pope. PADUA . . . HOUSE.] Added by Cam after Capell and Pope. 3 gawds,] Ff Q goods, Theobald's change. Cam, Craig, Bond, Perry, NCE gawds, Chambers goods, CNS, Kittredge gawds, 8 charge thee, tell] F¹ Q charge tel F²⁻⁴ charge thee tell

Go ply thy needle; meddle not with her. 25
 For shame, thou hilding of a devilish spirit,
 Why dost thou wrong her that did ne'er wrong thee?
 When did she cross thee with a bitter word?

KATHARINA

Her silence flouts me, and I'll be revenged.

Flies after Bianca.

BAPTISTA

What, in my sight? Bianca, get thee in. 30

Exit Bianca.

KATHARINA

What, will you not suffer me? Nay, now I see
 She is your treasure, she must have a husband;
 I must dance bare-foot on her wedding day
 And, for your love to her, lead apes in hell.
 Talk not to me: I will go sit and weep 35
 Till I can find occasion of revenge. *Exit.*

BAPTISTA

Was ever gentleman thus grieved as I?
 But who comes here?

Enter Gremio, Lucentio (Cambio) in the habit of a mean man; Petruchio, with Hortensio (Licio) as a musician; and Tranio (Lucentio), with Biondello bearing a lute and books.

GREMIO Good morrow, neighbour Baptista.

BAPTISTA Good morrow, neighbour Gremio. God save you, 40
 gentlemen!

PETRUCHIO

And you, good sir. Pray, have you not a daughter
 Called Katharina, fair and virtuous?

BAPTISTA

I have a daughter, sir, called Katharina.

GREMIO

You are too blunt: go to it orderly. 45

PETRUCHIO

You wrong me, Signior Gremio: give me leave.
 I am a gentleman of Verona, sir,
 That, hearing of her beauty and her wit,
 Her affability and bashful modesty,
 Her wondrous qualities and mild behaviour, 50

30 *Exit Bianca.*] Ff Q *Exit.* Rowe's addition. 36 *Exit.*] Omitted in Ff Q. Added by Cam after Rowe. 38 *Petruchio . . . books.*] Ff Q Petruchio with Tranio, with his boy bearing a Lute and Bookes. (*Cambio*) . . . (*Licio*) . . . (*Lucentio*) added by Ed. 42-3] Prose in Ff Q. Put in verse by Capell.

Am bold to show myself a forward guest
 Within your house, to make mine eye the witness
 Of that report which I so oft have heard.
 And, for an entrance to my entertainment,
 I do present you with a man of mine, 55

Presenting Hortensio (Licio).

Cunning in music and the mathematics,
 To instruct her fully in those sciences, ~~He~~
 Whereof I know she is not ignorant.
 Accept of him, or else you do me wrong:
 His name is Licio, born in Mantua. 60

BAPTISTA

Y'are welcome, sir; and he, for your good sake.
 But for my daughter Katharine, this I know,
 She is not for your turn, the more my grief.

PETRUCHIO

I see you do not mean to part with her,
 Or else you like not of my company. 65

BAPTISTA

Mistake me not; I speak but as I find.
 Whence are you, sir? What may I call your name?

PETRUCHIO

Petruchio is my name, Antonio's son,
 A man well known throughout all Italy.

BAPTISTA

I know him well: you are welcome for his sake. 70

GREMIO

Saving your tale, Petruchio, I pray,
 Let us, that are poor petitioners, speak too.
 Baccare! you are marvellous forward.

PETRUCHIO

O, pardon me, Signior Gremio; I would fain be doing.

GREMIO

I doubt it not, sir; but you will curse your wooing. 75
 Neighbour, this is a gift very grateful, I am sure of it. To express

55 *Presenting . . . Licio*.) Added by Ed. after Rowe and Cam. 60 Licio,] F¹ Q Litio, F²⁻⁴ Licio, 61 y'are] Theobald you 'are (2nd edn. you're). Cam, Craig, Perry, Bond, NCE you're CNS, Kittredge y'are Chambers you are 71-3] Prose in Ff Q. Text as arranged by Stevens and adopted by Cam. Chambers: prose. 73 Baccare!] F¹ Q Bacare, F²⁻⁴, Cam, NCE Baccare, Kittredge Bacare, Craig, CNS, Perry Backare! Perry quotes Nares: "a cant word meaning 'go back,' used in allusion to a proverbial saying, 'Backare, quoth Mortimer to his sow,' probably made in ridicule of some man who effected a knowledge of Latin without having it." The expression occurs in *Roister Doister* i ii 97 (Boas: PSC, 122). 75-82] Verse in Ff Q, ten lines ending *curse*, . . . *guift*, . . . *expresse*, . . . *beene*, . . . *any*, . . . *hath*, . . . *cunning*,

the like kindness, myself, that have been more kindly beholding to you than any, freely give unto you this young scholar (*presenting Lucentio as Cambio*), that hath been long studying at Rheims; as cunning in Greek, Latin, and other languages, as the other in music and mathematics. His name is Cambio: pray, accept his service. 80

BAPTISTA A thousand thanks, Signior Gremio. Welcome, good Cambio. But, gentle sir (*to Tranio-Lucentio*), methinks you walk like a stranger: may I be so bold to know the cause of your coming? 85

TRANIO (LUCENTIO)

Pardon me, sir, the boldness is mine own;
That, being a stranger in this city here,
Do make myself a suitor to your daughter,
Unto Bianca, fair and virtuous. 90
Nor is your firm resolve unknown to me,
In the preferment of the eldest sister.
This liberty is all that I request,
That, upon knowledge of my parentage,
I may have welcome 'mongst the rest that woo 95
And free access and favour as the rest.
And, toward the education of your daughters,
I here bestow a simple instrument,
And this small packet of Greek and Latin books:
If you accept them, then their worth is great. 100

BAPTISTA

Lucentio is your name; of whence, I pray?

TRANIO (LUCENTIO)

Of Pisa, sir; son to Vincentio.

BAPTISTA

A mighty man of Pisa; by report
I know him well: you are very welcome, sir.
Take you the lute, and you the set of books; 105
You shall go see your pupils presently.

, . . . *Languages*, . . . *Mathematickes* . . . *service*; and re-arranged by Capell. Cam follows Pope's text and we follow Cam. 75-6 wooing. Neighbour, this] F¹ Q *wooing neighbours: this* Rowe *wooing, neighbours. This* Rowe, 2nd edn. *wooing. Neighbours this* We follow Cam. 76 it. To] Ff Q *it, to* 78 freely give unto you] F¹, ² Q *Freely give vnto* F³, ⁴ *Free leave give unto* We follow Cam. 79 (*presenting Lucentio as Cambio*)] Added by Ed. after Rowe. hath] Craig has 83-86] Verse in Ff Q ending *Gremio*, . . . *sir*, . . . *stranger*, . . . *coming?* Printed as prose by Pope which Cam follows. Capell inserted words and retained verse form. 103-4 Pisa; by report I] Ff Q *Pisa by report*, I We follow Rowe and Cam. Chambers *Pisa, by report*, I CNS *Pisa—by report* I Craig, Bond, Perry, Kittredge, NCE follow Rowe.

Holla, within!

Enter a Servant.

Sirrah, lead these gentlemen
To my daughters; and tell them both,
These are their tutors: bid them use them well.

Exit Servant, with Lucentio (Cambio) and Hortensio (Licio), Biondello following.

We will go walk a little in the orchard, 110
And then to dinner. You are passing welcome,
And so I pray you all to think yourselves.

PETRUCHIO

Signior Baptista, my business asketh haste,
And every day I cannot come to woo. 115
You knew my father well, and in him me,
Left solely heir to all his lands and goods,
Which I have bettered rather than decreased:
Then tell me, if I get your daughter's love,
What dowry shall I have with her to wife?

BAPTISTA

After my death the one half of my lands, 120
And in possession twenty thousand crowns.

PETRUCHIO

And, for that dowry, I'll assure her of
Her widowhood, be it that she survive me,
In all my lands and leases whatsoever:
Let specialties be therefore drawn between us, 125
That covenants may be kept on either hand.

BAPTISTA

Ay, when the special thing is well obtained,
That is, her love; for that is all in all.

PETRUCHIO

Why, that is nothing; for I tell you, father,
I am as peremptory as she proud-minded; 130
And where two raging fires meet together
They do consume the thing that feeds their fury.
Though little fire grows great with little wind,
Yet extreme gusts will blow out fire and all:

108 To . . . both,] Capell conj. *In to my daughters; tell them both from me daughters;*] F²⁻⁴, Craig, Perry, Kittredge *two daughters*, tell] F²⁻⁴ Craig *then tell* (Daughters could be a trisyllable: see Abbott, 478). 109 *Exit . . . following.*] Added by Ed. after Theobald and Capell. 114] An allusion to an old song "I cannot come every day to woo" popular in Henry VIII's reign. The saying had probably become proverbial. See Anders, 176. 128 That is,] CNS *This is,*

So I to her and so she yields to me ;
For I am rough and woo not like a babe. 135

BAPTISTA

Well mayst thou woo, and happy be thy speed!
But be thou armed for some unhappy words.

PETRUCHIO

Ay, to the proof ; as mountains are for winds,
That shake not, though they blow perpetually. 140

Enter Hortensio (Licio), with his head broke.

BAPTISTA

How now, my friend! Why dost thou look so pale?

HORTENSIO (LICIO)

For fear, I promise you, if I look pale.

BAPTISTA

What, will my daughter prove a good musician?

HORTENSIO (LICIO)

I think she'll sooner prove a soldier :
Iron may hold with her, but never lutes. 145

BAPTISTA

Why, then thou canst not break her to the lute?

HORTENSIO (LICIO)

why, no ; for she hath broke the lute to me.
I did but tell her she mistook her frets,
And bowed her hand to teach her fingering ;
When, with a most impatient devilish spirit, 150
'Frets, call you these?' quoth she ; 'I'll fume with them' :
And, with that word, she struck me on the head,
And through the instrument my pate made way ;
And there I stood amazéd for a while,
As on a pillory, looking through the lute ; 155
While she did call me rascal fiddler
And twangling Jack ; with twenty such vile terms,
As had she studied to misuse me so.

PETRUCHIO

Now, by the world, it is a lusty wench :
I love her ten times more than e'er I did. 160
O, how I long to have some chat with her!

BAPTISTA

Well, go with me and be not so discomfited :
Proceed in practice with my younger daughter ;
She's apt to learn and thankful for good turns.
Signior Petruchio, will you go with us, 165
Or shall I send my daughter Kate to you?

PETRUCHIO

I pray you do ; I will attend her here,
Exeunt Baptista, Gremio, Tranio (Lucentio), and Hortensio (Licio).
 And woo her with some spirit when she comes.
 Say that she rail, why then I'll tell her plain
 She sings as sweetly as a nightingale. 170
 Say that she frown, I'll say she looks as clear
 As morning roses newly washed with dew.
 Say she be mute and will not speak a word,
 Then I'll commend her volubility,
 And say she uttereth piercing eloquence. 175
 If she do bid me pack, I'll give her thanks,
 As though she bid me stay by her a week.
 If she deny to wed, I'll crave the day
 When I shall ask the banns, and when be married.
 But here she comes ; and now, Petruchio, speak. 180
Enter Katharina.

Good morrow, Kate ; for that's your name, I hear.

KATHARINA

Well have you heard, but something hard of hearing :
 They call me Katharine that do talk of me.

PETRUCHIO

You lie, in faith ; for you are called plain Kate,
 And bonny Kate, and sometimes Kate the curst ; 185
 But Kate, the prettiest Kate in Christendom,
 Kate of Kate-Hall, my super-dainty Kate,
 For dainties are all Kates, and therefore, Kate,
 Take this of me, Kate of my consolation,—
 Hearing thy mildness praised in every town, 190
 Thy virtues spoke of, and thy beauty sounded,
 Yet not so deeply as to thee belongs,
 Myself am moved to woo thee for my wife.

KATHARINA

Moved! in good time : let him that moved you hither
 Remove you hence : I knew you at the first 195
 You were a moveable.

PETRUCHIO

Why, what's a moveable?

KATHARINA

A joint-stool.

PETRUCHIO

Thou hast hit it : come, sit on me.

167 I will attend] F¹ Q *Ile attend* F²⁻⁴ *I attend* Cam notes that some copies of F² read *I will attend* This F² reading has been widely adopted. *Exeunt . . . Licio.*] Ff Q Exit. Manet Petruchio. (after l. 166). 188 Kates,] Ff Q Kates. Pope, Craig, CNS, *cates*, 197 joint-] Ff Q *ioyn'd* Cam, Kittredge, NCE *join'd*— Craig, CNS *joinr*—

KATHARINA

Asses are made to bear, and so are you.

PETRUCHIO

Women are made to bear, and so are you.

KATHARINA

No such jade as you, if me you mean.

200

PETRUCHIO

Alas, good Kate, I will not burthen thee!

For, knowing thee to be but young and light,—

KATHARINA

Too light for such a swain as you to catch;

And yet as heavy as my weight should be.

PETRUCHIO

Should be! should—buzz!

KATHARINA

Well ta'en, and like a buzzard.

205

PETRUCHIO

O slow-winged turtle! shall a buzzard take thee?

KATHARINA

Ay, for a turtle, as he takes a buzzard.

PETRUCHIO

Come, come, you wasp: i' faith, you are too angry.

KATHARINA

If I be waspish, best beware my sting.

PETRUCHIO

My remedy is then to pluck it out.

210

KATHARINA

Ay, if the fool could find it where it lies.

PETRUCHIO

Who knows not where a wasp does wear his sting?

In his tail.

KATHARINA In his tongue!

PETRUCHIO

Whose tongue!

KATHARINA

Yours, if you talk of tails: and so farewell.

200 No such jade as you,] F¹ Q *No such Jade as you*, F²⁻⁴ *No such Jade str as you*, Hudson *But no such load as you*, Farmer *No such jack, str, as you (?)*, Dyce, Craig *No such jade as bear you*, Other similar conjectures. 205 Should be! should—buzz!] F¹ Q *Shold be, should: buzze*. F²⁻³ *Should be, should: buzze*. F⁴ *Should be, should: buz*. Rowe *Should be! should! buz*. Theobald *Should bee;—should buz*.— We follow Cam. 207 as he] Bond, like Kinnear, thinks an *s* has been dropped and reads *as she* He notes: "Katharina means 'A fool may well think her meek and manageable, as she thinks him,' or else 'as she takes a buzzard for a buzzard,' i.e. a fool for a fool." 212-213] Prose in Ff Q. Rowe's arrangement.

PETRUCHIO

What, with my tongue in your tail? Nay, come again!
Good Kate, I am a gentleman.

215

KATHARINA

That I'll try.
She strikes him.

PETRUCHIO

I swear I'll cuff you, if you strike again.

KATHARINA

So may you lose your arms :
If you strike me, you are no gentleman ;
And if no gentleman, why then no arms.

220

PETRUCHIO

A herald, Kate? O, put me in thy books!

KATHARINA What is your crest? a coxcomb?

PETRUCHIO

A combless cock, so Kate will be my hen.

KATHARINA

No cock of mine : you crow too like a craven.

PETRUCHIO

Nay, come, Kate, come : you must not look so sour.

225

KATHARINA

It is my fashion, when I see a crab.

PETRUCHIO

Why, here's no crab ; and therefore look not sour.

KATHARINA There is, there is.

PETRUCHIO

Then show it me.

KATHARINA

Had I a glass, I would.

PETRUCHIO

What, you mean my face?

KATHARINA

Well aimed of such a young one.

230

PETRUCHIO

Now, by Saint George, I am too young for you.

KATHARINA

Yet you are withered.

PETRUCHIO

'Tis with cares.

KATHARINA

I care not.

PETRUCHIO

Nay, hear you, Kate : in sooth you scape not so.

KATHARINA

I chafe you, if I tarry : let me go.

PETRUCHIO

No, not a whit : I find you passing gentle.

235

'Twas told me you were rough and coy and sullen,

And now I find report a very liar ;
 For thou art pleasant, gamesome, passing courteous,
 But slow in speech, yet sweet as spring-time flowers.
 Thou canst not frown, thou canst not look askance, 240
 Nor bite the lip, as angry wenches will,
 Nor hast thou pleasure to be cross in talk,
 But thou with mildness entertain'st thy wooers,
 With gentle conference, soft and affable.
 Why does the world report that Kate doth limp? 245
 O sland'rous world! Kate like the hazel-twigg
 Is straight and slender, and as brown in hue
 As hazel-nuts and sweeter than the kernels.
 O, let me see thee walk : thou dost not halt.

KATHARINA

Go, fool, and whom thou keep'st command. 250

PETRUCHIO

Did ever Dian so become a grove
 As Kate this chamber with her princely gait?
 O, be thou Dian, and let her be Kate ;
 And then let Kate be chaste and Dian sportful!

KATHARINA

Where did you study all this goodly speech? 255

PETRUCHIO

It is extempore, from my mother-wit.

KATHARINA

A witty mother! witless else her son.

PETRUCHIO

Am I not wise?

KATHARINA

Yes, keep you warm.

PETRUCHIO

Marry, so I mean, sweet Katharine, in thy bed :
 And therefore, setting all this chat aside, 260
 Thus in plain terms : your father hath consented
 That you shall be my wife ; your dowry 'greed on ;
 And, will you, nill you, I will marry you.
 Now, Kate, I am a husband for your turn ;
 For, by this light, whereby I see thy beauty, 265
 Thy beauty, that doth make me like thee well,
 Thou must be married to no man but me ;
 For I am he am born to tame you Kate,
 And bring you from a wild Kate to a Kate
 Conformable as other household Kates. 270

240 askance,] F¹ Q *a sponce*, F²⁻⁴ *a scance*, 250] A short line. Hammer
keepst those

Here comes your father : never make denial :
I must and will have Katharine to my wife.

Enter Baptista, Gremio, and Tranio (Lucentio).

BAPTISTA

Now, Signior Petruchio, how speed you with my daughter?

PETRUCHIO How but well, sir? how but well?

It were impossible I should speed amiss. 275

BAPTISTA

Why, how now, daughter Katharine! in your dumps?

KATHARINA

Call you me daughter? Now, I promise you
You have showed a tender fatherly regard,
To wish me wed to one half lunatic,
A mad-cap ruffian and a swearing Jack, 280
That thinks with oaths to face the matter out.

PETRUCHIO

Father, 'tis thus : yourself and all the world,
That talked of her, have talked amiss of her.
If she be curst, it is for policy,
For she's not froward, but modest as the dove ; 285
She is not hot, but temperate as the morn ;
For patience she will prove a second Grissel,
And Roman Lucrece for her chastity :
And to conclude, we have 'greed so well together,
That upon Sunday is the wedding-day. 290

KATHARINA I'll see thee hanged on Sunday first.

GREMIO

Hark, Petruchio : she says she'll see thee hanged first.

TRANIO (LUCENTIO)

Is this your speeding? Nay, then, good night our part!

PETRUCHIO

Be patient, gentlemen ; I choose her for myself.
If she and I be pleased, what's that to you? 295
'Tis bargained 'twixt us twain, being alone,
That she shall still be curst in company.
I tell you, 'tis incredible to believe
How much she loves me : O, the kindest Kate!
She hung about my neck, and kiss on kiss 300
She vied so fast, protesting oath on oath,
That in a twink she won me to her love.
O, you are novices! 'Tis a world to see,
How tame, when men and women are alone,

272 *Enter . . . Lucentio.*] In Ff Q after line 267. Ff Trayno. Q Tranio.
(*Lucentio*) added by Ed.

A meacock wretch can make the curstest shrew. 305
 Give me thy hand, Kate: I will unto Venice,
 To buy apparel 'gainst the wedding-day.
 Provide the feast, father, and bid the guests:
 I will be sure my Katharine shall be fine.

BAPTISTA

I know not what to say: but give me your hands. 310
 God send you joy, Petruchio! 'tis a match.

GREMIO, TRANIO (LUCENTIO)

Amen, say we: we will be witnesses.

PETRUCHIO

Father, and wife, and gentlemen, adieu;
 I will to Venice: Sunday comes apace.
 We will have rings, and things, and fine array; 315
 And, kiss me, Kate, we will be married a Sunday.

Exeunt Petruchio and Katharina severally.

GREMIO

Was ever match clapped up so suddenly?

BAPTISTA

Faith, gentlemen, now I play a merchant's part,
 And venture madly on a desperate mart.

TRANIO (LUCENTIO)

'Twas a commodity lay fretting by you: 320
 'Twill bring you gain, or perish on the seas.

BAPTISTA

The gain I seek is, quiet in the match.

GREMIO

No doubt but he hath got a quiet catch.
 But now, Baptista, to your younger daughter:
 Now is the day we long have lookéd for: 325
 I am your neighbour, and was suitor first.

TRANIO (LUCENTIO)

And I am one that love Bianca more
 Than words can witness, or your thoughts can guess.

GREMIO

Youngling, thou canst not love so dear as I.

305 meacock] Explained by Nares as "A tame dastardly fellow, particularly an over-mild husband." Florio identifies the word with *Barlacco* and *Bietolone*, also translated as *foole*, *ninnie*, *gull*, *noddie*. 316 a Sunday.] F¹, Q *a sonday*. F², 4, Bond *a Sunday*. Hammer, Craig, Chambers, Perry *o' Sunday*. The phrase comes from an old song, versions of which were printed by Halliwell and quoted by Anders, 188-189. *Ralph Roister Doister* has the earliest version, beginning "I mun be married a Sunday." 316 *Exeunt . . . severally*] Theobald added *severally*. 322 in] Ff Q *me* Rowe's correction.

TRANIO (LUCENTIO)

Greybeard, thy love doth freeze.

GREMIO

But thine doth fry.

330

Skipper, stand back : 'tis age that nourisheth.

TRANIO (LUCENTIO)

But youth in ladies' eyes that flourisheth.

BAPTISTA

Content you, gentlemen : I will compound this strife.

'T is deeds must win the prize ; and he, of both,

That can assure my daughter greatest dower

335

Shall have my Bianca's love.

Say, Signior Gremio, what can you assure her?

GREMIO

First, as you know, my house within the city

Is richly furnished with plate and gold ;

Basins and ewers to lave her dainty hands ;

340

My hangings all of Tyrian tapestry ;

In ivory coffers I have stuffed my crowns ;

In cypress chests my arras counterpoints,

Costly apparel, tents, and canopies,

Fine linen, Turkey cushions bossed with pearl,

345

Valance of Venice gold in needlework,

Pewter and brass and all things that belongs

To house or housekeeping. Then, at my farm

I have a hundred milch-kine to the pail,

Six score fat oxen standing in my stalls,

350

And all things answerable to this portion.

Myself am struck in years, I must confess ;

And if I die to-morrow, this is hers,

If whilst I live she will be only mine.

TRANIO (LUCENTIO)

That 'only' came well in. Sir, list to me :

355

I am my father's heir and only son.

If I may have your daughter to my wife,

I'll leave her houses three or four as good,

Within rich Pisa walls, as any one

Old Signior Gremio has in Padua ;

360

Besides two thousand ducats by the year

Of fruitful land, all which shall be her jointure.

What, have I pinched you, Signior Gremio?

333 I will] Steevens, Craig *I'll* 336 my] Omitted in F²⁻⁴, CNS. 344 counterpoints,] Rowe *counterpanes*; but *counterpoints* was a correct word meaning the same thing. 347 *belongs*] Generally altered to *belong* NCE retains *belongs* 362 jointure.] F¹ Q *joynter*. F²⁻⁴ *joynter*.

GREMIO

Two thousand ducats by the year of land!
 My land amounts not to so much in all : 365
 That she shall have, besides an argosy
 That now is lying in Marseilles' road.
 What, have I choked you with an argosy?

TRANIO (LUCENTIO)

Gremio, 'tis known my father hath no less
 Than three great argosies, besides two galliasses, 370
 And twelve tight galleys : these I will assure her,
 And twice as much, whate'er thou offer'st next.

GREMIO

Nay, I have offered all, I have no more ;
 And she can have no more than all I have.
 If you like me, she shall have me and mine. 375

TRANIO (LUCENTIO)

Why, then the maid is mine from all the world,
 By your firm promise : Gremio is out-vied.

BAPTISTA

I must confess your offer is the best ;
 And, let your father make her the assurance,
 She is your own ; else, you must pardon me. 380
 If you should die before him, where's her dower?

TRANIO (LUCENTIO)

That's but a cavil : he is old, I young.

GREMIO

And may not young men die, as well as old?

BAPTISTA

Well, gentlemen,
 I am thus resolved : on Sunday next you know 385
 My daughter Katharine is to be married.
 Now, on the Sunday following, shall Bianca
 Be bride to you, if you make this assurance ;
 If not, to Signior Gremio :
 And so, I take my leave, and thank you both. 390

GREMIO

Adieu, good neighbour.

Exit Baptista.
 Now I fear thee not :

367 Marseilles'] F¹ Q *Marcellus* F²⁻⁴ *Marsellis* The metre requires a tri-syllable; and the modernisation to the disyllabic *Marselles* spoils the line unless one admits Marseilles's. The word is spelt *Marcellæ* and *Marcellus* in *All's Well* iv iv. Dover Wilson considers *Marcellus* a phonetic error arising from dictation. 384-5 Well . . . know] In Ff Q two lines, the first ending *resolu'd*, the second *know* 391 *Exit Baptista.*] In Ff after l. 390 *Exit*.

Sirrah young gamester, your father were a fool
To give thee all, and in his waning age
Set foot under thy table: tut, a toy!

An old Italian fox is not so kind, my boy.

Exit. 395

TRANIO (LUCENTIO)

A vengeance on your crafty withered hide!

Yet I have faced it with a card of ten.

'Tis in my head to do my master good:

I see no reason but supposed Lucentio

Must get a father, called—supposed Vincentio;

400

And that's a wonder: fathers commonly

Do get their children; but in this case of wooing,

A child shall get a sire, if I fail not of my cunning.

Exit.

ACT III

SCENE I. PADUA. BAPTISTA'S HOUSE.

Enter Lucentio (Cambio), Hortensio (Licio), and Bianca.

LUCENTIO (CAMBIO)

Fiddler, forbear; you grow too forward, sir:

Have you so soon forgot the entertainment

Her sister Katharine welcomed you withal?

HORTENSIO (LICIO)

But, wrangling pedant, this is

The patroness of heavenly harmony.

Then give me leave to have prerogative;

And when in music we have spent an hour,

Your lecture shall have leisure for as much.

LUCENTIO (CAMBIO)

Preposterous ass, that never read so far

To know the cause why music was ordained!

10

Was it not to refresh the mind of man

After his studies or his usual pain?

Then give me leave to read philosophy,

And while I pause, serve in your harmony.

HORTENSIO (LICIO)

Sirrah, I will not bear these braves of thine.

15

ACT III] F¹ Q *Actus Tertia.* SCENE I. . . HOUSE.] added by Rowe, Pope and Theobald. We follow Cam. 4] Here again various attempts made to complete the pentameter by additional words, such as Theobald's *She is a shrew, but wrangling pedant, this is* etc. 12 his usual] Bond suggests *unusual* or *manual*.

BIANCA

Why, gentlemen, you do me double wrong,
To strive for that which resteth in my choice.
I am no breeching scholar in the schools;
I'll not be tied to hours nor 'pointed times,
But learn my lessons as I please myself. 20
And, to cut off all strife, here sit we down:
Take you your instrument, play you the whiles;
His lecture will be done ere you have tuned.

HORTENSIO (LICIO)

You'll leave his lecture when I am in tune?

LUCENTIO (CAMBIO)

That will be never: tune your instrument. 25

BIANCA Where left we last?

LUCENTIO (CAMBIO) Here, madam:

Hic ibat Simois; hic est Sigeia tellus;

Hic steterat Priami regia celsa senis.

BIANCA Construe them. 30

LUCENTIO (CAMBIO) *Hic ibat*, as I told you before; *Simois*, I am
Lucentio; *hic est*, son unto Vincentio of Pisa; *Sigeia tellus*, dis-
guised thus to get your love; *Hic steterat*, and that Lucentio that
comes a-wooing; *Priami*, is my man Tranio; *regia*, bearing my
port; *celsa senis*, that we might beguile the old pantaloon. 35

HORTENSIO (LICIO) Madam, my instrument's in tune.

BIANCA Let's hear. O fie! the treble jars.

LUCENTIO (CAMBIO) Spit in the hole, man, and tune again.

BIANCA Now let me see if I can construe it:

Hic ibat Simois, I know you not; *hic est Sigeia tellus*, I trust you 40
not; *Hic steterat Priami*, take heed he hear us not; *regia*, pre-
sume not; *celsa senis*, despair not.

HORTENSIO (LICIO)

Madam, 'tis now in tune.

LUCENTIO (CAMBIO) All but the base.

HORTENSIO (LICIO)

The base is right; 'tis the base knave that jars.

(*Aside*) How fiery and forward our pedant is! 45

Now, for my life, the knave doth court my love:

Pedascule, I'll watch you better yet.

19 'pointed] Ff Q *pointed* (aphetic form of *appointed*). 28, 31, 40 *Hic*] So in Ff Q. Theobald, Craig, Hac 28-29] Prose in Ff Q, arranged in verse by Rowe. 28 *Sigela*] F¹ Q *sigeria* F² *sigeia* F³, ⁴ *Sigeia* 30, 40 Construe] F¹⁻³ Q Conster F⁴ Construe 32 *Sigela*] F¹ Q *sigeria* F²⁻⁴ *Sigeia* 40 *Sigela*] F¹ Q, Perry *Sigeria* F²⁻⁴ *sigeia* 41 *steterat*] F¹ Q *staterat* 44-55] F¹ has the speech-prefixes allocated and confused as follows: LUC. *How fiery* etc. . . . (45) BIAN. *Mistrust it not* etc. . . . (49) HORT. *I must believe*, etc. . . . (51) HORT. *You*

BIANCA

In time I may believe, yet I mistrust.

LUCENTIO (CAMBIO)

Mistrust it not ; for, sure, Æacides

Was Ajax, called so from his grandfather.

50

BIANCA

I must believe my master ; else, I promise you,

I should be arguing still upon that doubt :

But let it rest. Now, Licio, to you.

Good master, take it not unkindly, pray,

That I have been thus pleasant with you both.

55

HORTENSIO (LICIO)

You may go walk, and give me leave a while :

My lessons make no music in three parts.

LUCENTIO (CAMBIO)

Are you so formal, sir? Well, I must wait,

(*Aside*) And watch withal ; for, but I be deceived,

Our fine musician groweth amorous.

60

HORTENSIO (LICIO)

Madam, before you touch the instrument,

To learn the order of my fingering,

I must begin with rudiments of art ;

To teach you gamut in a briefer sort,

More pleasant, pithy, and effectual,

Than hath been taught by any of my trade :

And there it is in writing, fairly drawn.

65

BIANCA

Why, I am past my gamut long ago.

HORTENSIO (LICIO)

Yet read the gamut of Hortensio.

BIANCA (*reads*)

"Gamut I am, the ground of all accord :

A re, to plead Hortensio's passion ;

B mi, Bianca, take him for thy lord ;

C fa ut, that loves with all affection ;

70

may go walk, etc. (56) F²⁻⁴ follow F¹ except l. 56 is prefixed *Bian*. Cam follows Pope and Theobald and we follow Cam. 45 (*Aside*) Added by Capell. 53 Licio,] Ff Q Litio 54 master,] As two masters are present, Rowe, followed by Cam, Craig, Chambers, Perry, read *masters*, However, Bianca may be taken as addressing Hortensio and many editors retain the F reading. 59 (*Aside*) Added by Cam. 64 gamut] F¹ Q *gamoth* Kittredge *gamouth* 68, 69, 70, 76 gamut or *Gamur*] F¹ Q *gamouth* or Gamouth 70] On this notation see the chapter *Music* in Sh. Eng. ii 15 by W. Barclay Squire. 71 *A re*,] Ff *Are*, Q *A re*, In these musical corrections we follow Cam. 72 *B mi*,] Ff Q *Beeme*, Pope's correction. 73 *C fa ut*,] F¹, ² *Cfavt*, F²⁻⁴ *Cfaut*. Q *C. fa ut*.

D sol re, one clef, two notes have I :

E la mi, show pity, or I die."

75

Call you this gamut? Tut, I like it not :

Old fashions please me best ; I am not so nice,

To change true rules for old inventions.

Enter a Servant.

SERVANT

Mistress, your father prays you leave your books,

And help to dress your sister's chamber up :

80

You know to-morrow is the wedding-day :

BIANCA

Farewell, sweet masters both ; I must be gone.

Exeunt Bianca and Servant.

LUCENTIO (CAMBIO)

Faith, mistress, then I have no cause to stay.

Exit.

HORTENSIO (LICIO)

But I have cause to pry into this pedant :

Methinks he looks as though he were in love.

85

Yet if thy thoughts, Bianca, be so humble,

To cast thy wand'ring eyes on every stale,

Seize thee that list. If once I find thee ranging.

Hortensio will be quit with thee by changing.

Exit.

SCENE II. PADUA. BEFORE BAPTISTA'S HOUSE.

Enter Baptista, Gremio, Tranio (Lucentio), Katharina, Bianca, Lucentio (Cambio), and others, attendants.

BAPTISTA

Signior Lucentio (*to Tranio-Lucentio*), this is the 'pointed day.

That Katharine and Petruchio should be married,

And yet we hear not of our son-in-law.

What will be said? What mockery will it be,

To want the bridegroom when the priest attends

5

74 clef,] F¹, ², ³ Q *cliffe*, F⁴ *cliff*, Chambers, Kittredge *cliff*, 78 change] F¹ *Q charge* true] Rowe and others *new* old] Theobald, CNS and others *odd* *Enter a Servant*] Ff Q *Enter a Messenger*. Rowe's change. Perry, *Enter a messenger* [Servant]. Kittredge, NCE, *Enter a Messenger*. 79 *Servant*.] F¹, ³ Q *Nicke*. F², ⁴ Nick. Kittredge, NCE, Mess. Steevens and Collier suggested that 'Nicke' might stand for Nicholas Tooley who is mentioned in F¹ as one of the 'Principall Actors' in Shakespeare's plays. On Tooley see Chambers: ES ii 346. 82 *Exeunt Bianca and Servant*.] Added by Capell *Exeunt Ser. and Bia*. We follow Cam. 83 *Exit*.] Added by Rowe. SCENE II . . . HOUSE] Added by Pope, Capell and Malone. *Enter . . . attendants*.] Rowe added Lucentio Ed. added (*Lucentio*) . . . (*Cambio*) 1 (*to Tranio*).] Added by Capell. -*Lucentio* added by Ed. 'pointed] Ff Q *pointed*

To speak the ceremonial rites of marriage!
What says Lucentio to this shame of ours?

KATHARINA

No shame but mine: I must, forsooth, be forced
To give my hand, opposed against my heart,
Unto a mad-brain rudesby, full of spleen; 10
Who wooed in haste, and means to wed at leisure.
I told you, I, he was a frantic fool,
Hiding his bitter jests in blunt behaviour:
And, to be noted for a merry man,
He'll woo a thousand, 'point the day of marriage, 15
Make friends, invite, and proclaim the banns;
Yet never means to wed where he hath wooed.
Now must the world point at poor Katharine,
And say, 'Lo, there is mad Petruchio's wife,
If it would please him come and marry her!' 20

TRANIO (LUCENTIO)

Patience, good Katharine, and Baptista too.
Upon my life, Petruchio means but well,
Whatever fortune stays him from his word:
Though he be blunt, I know him passing wise;
Though he be merry, yet withal he's honest. 25

KATHARINA

Would Katharine had never seen him though!

Exit weeping, followed by Bianca and others.

BAPTISTA

Go, girl; I cannot blame thee now to weep;
For such an injury would vex a very saint,
Much more a shrew of thy impatient humour.

Enter Biondello.

BIONDELLO Master, master! news, old news, and such news as 30
you never heard of!

BAPTISTA Is it new and old too? How may that be?

BIONDELLO Why, is it not news, to hear of Petruchio's coming?

BAPTISTA Is he come?

15 'point] Ff Q point 16] A short line in F¹ Q. F²⁻⁴ invite, yes and (F⁴ invite; yes and) Malone invite them, and Similar amendments include Dyce Make feasts, invite friends and Chambers follows Dyce. Craig make friends invite, and CNS, Kittredge Make feast, invite friends, and NCE Make friends, invite [yes,] and 26 Exit . . . others.] Ff Q Exit weeping. We follow Cam. 28 a very saint.] F²⁻⁴, Chambers, CNS, Kittredge omit very 30 master! news, old news, and such news] Ff Q master, newes, and such newes From Baptista's reply, 31, Capell read master! news, old news, and such news Collier master! news, and such old news Cam, Chambers, Perry and Bond follow Capell; CNS, Kittredge, NCE follow Collier. 33 hear] F¹ heard

- BIONDELLO Why, no, sir. 35
- BAPTISTA What then?
- BIONDELLO He is coming.
- BAPTISTA When will he be here?
- BIONDELLO When he stands where I am and sees you there.
- TRANIO (LUCENTIO) But say, what to thine old news? 40
- BIONDELLO Why, Petruchio is coming in a new hat and an old jerkin, a pair of old breeches thrice turned, a pair of boots that have been candle-cases, one buckled, another laced; an old rusty sword ta'en out of the town-armoury, with a broken hilt, and chapeless; with two broken points: with an old mothy saddle and stirrups of no kindred; his horse hipped besides, 45 possessed with the glanders and like to mose in the chine, troubled with the lampass, infected with the fashions, full of wind-galls, sped with spavins, rayed with the yellows, past cure of the fives, stark spoiled with the staggers, begnawn with the bots, 50 swayed in the back and shoulder-shotten, near-legged before and with a half-checked bit and a head-stall of sheep's leather which, being restrained to keep him from stumbling, hath been often burst and now repaired with knots; one girth six times pieced and a woman's crupper of velure, which hath two letters 55 for her name fairly set down in studs, and here and there pieced with pack-thread.
- BAPTISTA Who comes with him?
- BIONDELLO O, sir, his lackey, for all the world caparisoned like the horse; with a linen stock on one leg, and a kersey boot-hose 60 on the other, gartered with a red and blue list; an old hat, and the humour of forty fancies pricked in't for a feather: a monster, a very monster in apparel, and not like a Christian footboy or a gentleman's lackey.
- TRANIO (LUCENTIO)
- 'Tis some odd humour pricks him to this fashion; 65 Yet oftentimes he goes but mean-apparelled.
- BAPTISTA I am glad he's come, howsoe'er he comes.
- BIONDELLO Why, sir, he comes not.
- BAPTISTA Didst thou not say he comes?

45-46 points: . . . besides.] F¹ *points: his horse hip'd with an olde mothy saddle, and stirrups of no kindred: besides* Rann transferred *his horse hipped* to follow *kindred*; This arrangement was adopted by CNS, who points out that the transferred words could easily have been misplaced. Rann's text gives better sense. 48 fashions,] Hanmer *farcin*, Onions glosses as a corruption of *farcin*, a disease allied to glanders. 51 swayed] Ff Q *Wald* Hanmer's correction. 52 half-checked] F¹.² *halfe-cheekt* F³ *halfe checkt* F⁴ *half checkt* Singer, Cam *half-cheeked* Kittredge *half-cheek'd* Editors mostly modernise as *half-checked* 67 he's] Craig *he is*

BIONDELLO Who? that Petruchio came? 70
 BAPTISTA Ay, that Petruchio came.
 BIONDELLO No, sir, I say his horse comes, with him on his back.
 BAPTISTA Why, that's all one.
 BIONDELLO Nay, by Saint Jamy,
 I hold you a penny, 75
 A horse and a man
 Is more than one,
 And yet not many.

Enter Petruchio and Grumio.

PETRUCHIO

Come, where be these gallants? Who's at home?

BAPTISTA

You are welcome, sir.

PETRUCHIO

And yet I come not well. 80

BAPTISTA

And yet you halt not.

TRANIO (LUCENTIO)

Not so well apparelled

As I wish you were.

PETRUCHIO

Were it better, I should rush in thus.

But where is Kate? Where is my lovely bride?

How does my father? Gentles, methinks you frown: 85

And wherefore gaze this goodly company,

As if they saw some wondrous monument,

Some comet or unusual prodigy?

BAPTISTA

Why, sir, you know this is your wedding-day.

First were we sad, fearing you would not come; 90

Now sadder, that you come so unprovided.

Fie, doff this habit, shame to your estate,

An eyesore to our solemn festival!

TRANIO (LUCENTIO)

And tell us, what occasion of import

Hath all so long detained you from your wife, 95

And sent you hither so unlike yourself?

PETRUCHIO

Tedious it were to tell, and harsh to hear:

Sufficeth, I am come to keep my word,

Though in some part enforced to digress;

74-78] Prose in Ff Q. We follow Cam. 79 Who's] Craig *who is* 79-82] Prose in Ff Q. Capell's arrangement followed by Cam and others. 83 Were it better,] A short line. Hanmer *Why, were it better*, Capell *Tut, were it better*, Keightley, Kinnear, CNS *Were it not better*, (Kinnear, CNS end the line *thus*?)

Which, at more leisure, I will so excuse 100
As you shall well be satisfied withal.

But where is Kate? I stay too long from her :
The morning wears, 'tis time we were at church.

TRANIO (LUCENTIO)

See not your bride in these unreverent robes.
Go to my chamber ; put on clothes of mine. 105

PETRUCHIO

Not I, believe me : thus I'll visit her.

BAPTISTA

But thus, I trust, you will not marry her.

PETRUCHIO

Good sooth, even thus : therefore ha' done with words.
To me she's married, not unto my clothes.
Could I repair what she will wear in me, 110
As I can change these poor accoutrements,
'Twere well for Kate and better for myself.
But what a fool am I to chat with you,
When I should bid good morrow to my bride,
And seal the title with a lovely kiss! 115

Exeunt Petruchio and Grumio.

TRANIO (LUCENTIO)

He hath some meaning in his mad attire :
We will persuade him, be it possible,
To put on better ere he go to church.

BAPTISTA

I'll after him, and see the event of this.

Exeunt Baptista, Gremio, and attendants

TRANIO (LUCENTIO)

But to her love concerneth us to add 120
Her father's liking : which to bring to pass,
As I before imparted to your worship,
I am to get a man,—whate'er he be,
It skills not much, we'll fit him to our turn ;—
And he shall be Vincentio of Pisa, 125
And make assurance here in Padua
Of greater sums than I have promised.
So shall you quietly enjoy your hope,
And marry sweet Bianca with consent.

115 *Exeunt . . . Grumio.*] Ff Q Exit. Dyce's addition. Capell, Craig add and Biondello. 119 *Exeunt . . . attendants.*] Ff Q Exit. We follow Cam. 120 But to her love] Ff Q *But sir, Loue* Grant White's emendation followed by Cam and others. Other proposals include Knight *But, sir, to love* 122 As I before] F¹ Q *As before* F²⁻⁴ *As before I* We follow Pope's and Cam's reading.

LUCENTIO (CAMBIO)

Were it not that my fellow-schoolmaster
Doth watch Bianca's steps so narrowly,
'Twere good, methinks, to steal our marriage;
Which once performed, let all the world say no,
I'll keep mine own, despite of all the world. 130

TRANIO (LUCENTIO)

That by degrees we mean to look into, 135
And watch our vantage in this business.
We'll over-reach the greybeard, Gremio,
The narrow-prying father, Minola,
The quaint musician, amorous Licio;
All for my master's sake, Lucentio. 140

Enter Gremio.

Signior Gremio, came you from the church?

GREMIO

As willingly as e'er I came from school.

TRANIO (LUCENTIO)

And is the bride and bridegroom coming home?

GREMIO

A bridegroom say you? 'Tis a groom indeed,
A grumbling groom, and that the girl shall find. 145

TRANIO (LUCENTIO)

Curster than she? Why, 'tis impossible.

GREMIO

Why, he's a devil, a devil, a very fiend.

TRANIO (LUCENTIO)

Why, she's a devil, a devil, the devil's dam.

GREMIO

Tut, she's a lamb, a dove, a fool to him!
I'll tell you, Sir Lucentio: when the priest 150
Should ask, if Katharine should be his wife,
'Ay, by gogs-wouns,' quoth he; and swore so loud,
That, all amazed, the priest let fall the book;
And, as he stooped again to take it up,
This mad-brained bridegroom took him such a cuff, 155
That down fell priest and book, and book and priest:
'Now take them up,' quoth he, 'if any list.'

TRANIO (LUCENTIO)

What said the wench when he rose again?

139 Licio;] Ff Q Litio, 145 grumbling] F¹ *grumling* Q *grumling* 158 rose]
F¹ Q *rose* F²⁻⁴ *rose up* Steevens, Craig, Chambers, CNS, Perry, Kittredge
arose

GREMIO

Trembled and shook ; for why he stamped and swore,
 As if the vicar meant to cozen him. 160
 But after many ceremonies done,
 He calls for wine : 'A health!' quoth he ; as if
 He had been aboard, carousing to his mates
 After a storm : quaffed off the muscadell,
 And threw the sops all in the sexton's face ; 165
 Having no other reason
 But that his beard grew thin and hungerly
 And seemed to ask him sops as he was drinking.
 This done, he took the bride about the neck
 And kissed her lips with such a clamorous smack 170
 That at the parting all the church did echo :
 And I, seeing this, came thence for very shame ;
 And after me, I know, the rout is coming.
 Such a mad marriage never was before.
 Hark, hark ! I hear the minstrels play. 175

Music plays.

*Enter Petruchio, Katharina, Bianca, Baptista, Hortensio (Licio),
 Grumio, and Train.*

PETRUCHIO

Gentlemen and friends, I thank you for your pains :
 I know you think to dine with me to-day,
 And have prepared great store of wedding cheer ;
 But so it is, my haste doth call me hence,
 And therefore here I mean to take my leave. 180

BAPTISTA

Is't possible you will away to-night?

PETRUCHIO

I must away to-day, before night come.
 Make it no wonder : if you knew my business,
 You would entreat me rather go than stay.
 And, honest company, I thank you all, 185
 That have beheld me give away myself
 To this most patient, sweet, and virtuous wife.
 Dine with my father, drink a health to me ;

159-175] Prose in F¹ Q. 16 ll. of verse in F²⁻⁴ ending: *swore, him, done, if, mates, muscadell, face, beard, aske, tooke, lips, parting, this, me, marriage, play.* We follow Cam who adopted Capell's arrangement. 161 many] Daniel proposes *marriage* He points out that in F¹ *many* is split: *ma-* ending one line and *ny* beginning another. Kellner calls this conjecture 'a happy thought.' *Enter . . . Train.*] Ff Q Enter Petruchio, Kate, Bianca, Hortensio, Baptista.

For I must hence ; and farewell to you all.

TRANIO (LUCENTIO)

Let us entreat you stay till after dinner.

190

PETRUCHIO

It may not be.

GREMIO Let me entreat you.

PETRUCHIO

It cannot be.

KATHARINA Let me entreat you.

PETRUCHIO

I am content.

KATHARINA Are you content to stay?

PETRUCHIO

I am content you shall entreat me stay ;—

But yet not stay, entreat me how you can.

195

KATHARINA

Now, if you love me, stay.

PETRUCHIO Grumio, my horse.

GRUMIO Ay, sir, they be ready : the oats have eaten the horses.

KATHARINA Nay, then,

Do what thou canst, I will not go to-day ;

No, nor to-morrow, not till I please myself.

200

The door is open, sir ; there lies your way.

You may be jogging whiles your boots are green :

For me, I'll not be gone till I please myself.

'Tis like you'll prove a jolly surly groom,

That take it on you at the first so roundly.

205

PETRUCHIO

O Kate, content thee ; prithee, be not angry.

KATHARINA

I will be angry : what hast thou to do?

Father, be quiet : he shall stay my leisure.

GREMIO

Ay, marry, sir, now it begins to work.

KATHARINA

Gentlemen, forward to the bridal dinner :

210

I see a woman may be made a fool,

If she had not a spirit to resist.

PETRUCHIO

They shall go forward, Kate, at thy command.

Obey the bride, you that attend on her ;

Go to the feast, revel and domineer,

215

Carouse full measure to her maidenhead,
 Be mad and merry, or go hang yourselves :
 But for my bonny Kate, she must with me.
 Nay, look not big, nor stamp, nor stare, nor fret ;
 I will be master of what is mine own : 220
 She is my goods, my chattels ; she is my house,
 My household stuff, my field, my barn,
 My horse, my ox, my ass, my anything ;
 And here she stands, touch her whoever dare,
 I'll bring mine action on the proudest he . . . 225
 That stops my way in Padua. Grumio,
 Draw forth thy weapon, we are beset with thieves ;
 Rescue thy mistress, if thou be a man.
 Fear not, sweet wench, they shall not touch thee, Kate :
 I'll buckler thee against a million. 230

Exeunt Petruchio, Katharina, and Grumio.

BAPTISTA

Nay, let them go, a couple of quiet ones.

GREMIO

Went they not quickly, I should die with laughing.

TRANIO (LUCENTIO)

Of all mad matches never was the like.

LUCENTIO (CAMBIO)

Mistress, what's your opinion of your sister?

BIANCA

That, being mad herself, she's madly mated. 235

GREMIO

I warrant him, Petruchio is Kated.

BAPTISTA

Neighbours and friends, though bride and bridegroom wants

For to supply the places at the table,

You know there wants no junkets at the feast.

Lucentio, you shall supply the bridegroom's place ; 240

And let Bianca take her sister's room.

TRANIO (LUCENTIO)

Shall sweet Bianca practise how to bride it?

BAPTISTA

She shall, Lucentio. Come, gentlemen, let's go. *Exeunt.*

222] A short line. Various proposals made to add to the end of it, to complete the metre. Capell proposed to add *my stable*, Keightley *my granary*, Cam suggested *my garner*, Editors generally adhere to F.

ACT IV

SCENE I. PETRUCHIO'S COUNTRY HOUSE.

Enter Grumio.

GRUMIO Fie, fie on all tired jades, on all mad masters, and all foul ways! Was ever man so beaten? Was ever man so rayed? Was ever man so weary? I am sent before to make a fire, and they are coming after to warm them. Now, were not I a little pot, and soon hot, my very lips might freeze to my teeth, my tongue to the roof of my mouth, my heart in my belly, ere I should come by a fire to thaw me: but I, with blowing the fire, shall warm myself; for, considering the weather, a taller man than I will take cold. Holla, ho! Curtis! 5

Enter Curtis.

CURTIS Who is that calls so coldly? 10

GRUMIO A piece of ice: if thou doubt it, thou mayst slide from my shoulder to my heel with no greater a run but my head and my neck. A fire, good Curtis.

CURTIS Is my master and his wife coming, Grumio?

GRUMIO O, ay, Curtis, ay: and therefore fire, fire; cast on no water. 15

CURTIS Is she so hot a shrew as she's reported?

GRUMIO She was, good Curtis, before this frost: but, thou knowest, winter tames man, woman, and beast; for it hath tamed my old master, and my new mistress, and myself, fellow Curtis. 20

CURTIS Away, you three-inch fool! I am no beast.

GRUMIO Am I but three inches? Why, thy horn is a foot; and so long am I at the least. But wilt thou make a fire, or shall I complain on thee to our mistress, whose hand, she being now at hand, thou shalt soon feel, to thy cold comfort, for being slow in thy hot office? 25

CURTIS I prithee, good Grumio, tell me, how goes the world?

GRUMIO A cold world, Curtis, in every office but thine; and therefore fire: do thy duty, and have thy duty, for my master and mistress are almost frozen to death. 30

ACT IV . . . HOUSE.] Not in FfQ: added by Pope. Chambers numbers *Act III. Sc. iii.* 10 *Curtis.*] Dover Wilson in CNS considers *Curtis* the name of an actor (p. 118). 15 fire, fire; cast on no water.] Bond, p. 94, quotes Blackstone's reference to a popular catch:

Scotland burneth, Scotland burneth.

Fire, fire;—Fire, fire;

Cast on some more water.

- CURTIS There's fire ready; and therefore, good Grumio, the news.
- GRUMIO Why, 'Jack, boy! ho, boy!' and as much news as thou wilt.
- CURTIS Come, you are so full of cony-catching! 35
- GRUMIO Why, therefore fire; for I have caught extreme cold. Where's the cook? Is supper ready, the house trimmed, rushes strewed, cobwebs swept; the serving-men in their new fustian, their white stockings, and every officer his wedding-garment on? Be the jacks fair within, the jills fair without, the carpets 40 laid, and everything in order?
- CURTIS All ready; and therefore, I pray thee, news.
- GRUMIO First, know, my horse is tired, my master and mistress fallen out.
- CURTIS How? 45
- GRUMIO Out of their saddles into the dirt; and thereby hangs a tale.
- CURTIS Let's ha't, good Grumio.
- GRUMIO Lend thine ear.
- CURTIS Here. 50
- GRUMIO There.

Strikes him.

- CURTIS This 'tis to feel a tale, not to hear a tale.
- GRUMIO And therefore 'tis called a sensible tale; and this cuff was but to knock at your ear, and beseech listening. Now I begin: *Imprimis*, we came down a foul hill, my master riding 55 behind my mistress,—
- CURTIS Both of one horse?
- GRUMIO What's that to thee?
- CURTIS Why, a horse.
- GRUMIO Tell thou the tale: but hadst thou not crossed me, thou 60 shouldst have heard how her horse fell and she under her horse; thou shouldst have heard in how miry a place, how she was bemooled, how he left her with the horse upon her, how he beat me because her horse stumbled, how she waded through the

33 'Jack, boy! ho, boy!'] from a song printed in Thomas Ravenscraft's *Pammelia*, 1600.

Jack, boy, ho boy, news:
The cat is in the well.
Let us ring now for her knell,
Ding dong, ding dong bell.

Knight in *Comedies* i 316 (Pictorial edn. of Sh.) gives a rendering of the musical notation. 33-4 thou wilt.] F¹, Kittredge *wilt thou*. 39 their white] F¹, ^a Q *the white* 40 the carpets] Craig *and carpets* 51 *Strikes him.*] Added by Rowe. 52 'tis] Craig, Chambers, Bond, Perry, CNS *is*

dirt to pluck him off me, how he swore, how she prayed, that
never prayed before, how I cried, how the horses ran away, how
her bridle was burst, how I lost my crupper, with many things
of worthy memory, which now shall die in oblivion and thou
return unexperienced to thy grave. 65

CURTIS By this reck'ning he is more shrew than she. 70

GRUMIO Ay; and that thou and the proudest of you all shall find
when he comes home. But what talk I of this? Call forth Na-
thaniel, Joseph, Nicholas, Philip, Walter, Sugarsop and the
rest: let their heads be sleekly combed, their blue coats brushed,
and their garters of an indifferent knit. Let them curtsy with
their left legs, and not presume to touch a hair of my master's
horse-tail till they kiss their hands. Are they all ready? 75

CURTIS They are.

GRUMIO Call them forth.

CURTIS Do you hear, ho? You must meet my master to counte-
nance my mistress! 80

GRUMIO Why, she hath a face of her own.

CURTIS Who knows not that?

GRUMIO Thou, it seems, that calls for company to countenance
her. 85

CURTIS I call them forth to credit her.

GRUMIO Why, she comes to borrow nothing of them.

Enter four or five servingmen.

NATHANIEL Welcome home, Grumio!

PHILIP How now, Grumio!

JOSEPH What, Grumio! 90

NICHOLAS Fellow Grumio!

NATHANIEL How now, old lad?

GRUMIO Welcome, you. How now, you? What, you? Fellow,
you. And thus much for greeting. Now, my spruce companions,
is all ready, and all things neat? 95

NATHANIEL All things is ready. How near is our master?

GRUMIO E'en at hand, alighted by this; and therefore be not
—Cock's passion, silence! I hear my master.

Enter Petruchio and Katharina.

PETRUCHIO

Where be these knaves? What, no man at door

To hold my stirrup nor to take my horse! 100

70 reck'ning] Cam, Craig, Chambers, Bond, Perry *reckoning* 73 Walter,
Sugarsop] CNS *Walter Sugarsop*, 74 sleekly] F¹, ³ Q *slickely* F², ⁴ *slickly*
Perry, Kittredge, NCE *slickly* 75 knit.] Capell, Kellner *knot*. 87 Enter . . .
servingmen.] After l. 86 in Ff Q. 98 Enter . . . *Katharina*.] Ff Q Enter . . . Kate.
99 at door] Capell, Chambers, CNS *at the door*

Where is Nathaniel, Gregory, Philip?

ALL SERVINGMEN Here, here, sir; here, sir.

PETRUCHIO Here, sir! here, sir! here, sir! here, sir!

You logger-headed and unpolished grooms!

What, no attendance? no regard? no duty? 105

Where is the foolish knave I sent before?

GRUMIO

Here, sir; as foolish as I was before.

PETRUCHIO

You peasant swain! you whoreson malt-horse drudge!

Did I not bid thee meet me in the park,

And bring along these rascal knaves with thee? 110

GRUMIO

Nathaniel's coat, sir, was not fully made,

And Gabriel's pumps were all unpinked i' th' heel;

There was no link to colour Peter's hat,

And Walter's dagger was not come from sheathing:

There were none fine but Adam, Rafe, and Gregory; 115

The rest were ragged, old, and beggarly;

Yet, as they are, here are they come to meet you.

PETRUCHIO

Go, rascals, go, and fetch my supper in.

Exeunt Servants.

(*Singing*) Where is the life that late I led?

Where are those—? Sit down, Kate, and welcome. 120

Soud, soud, soud, soud!

Enter Servants with supper.

Why, when, I say? Nay, good sweet Kate, be merry.

Off with my boots, you rogues! you villains, when?

(*Sings*) It was the friar of orders grey,

As he forth walkéd on his way:— 125

Out, you rogue! you pluck my foot awry.

112 i' th'] Chambers in the Cam, Craig, Bond, Perry i' the 115 Rafe,] Cam, Craig, Bond, Kittredge, NCE *Ralph*, CNS *Rafe* 119 (*Singing*)] added by Theobald. Cam notes: Theobald printed *Where are those* — as part of the song and was followed by Hanmer, Warburton and Johnson, but not by Capell. The song is lost and the question doubtful. Kittredge among modern editors treats the words as part of the song and prints *Sit down . . . soud!* as prose. *Where are those—?* is probably an impatient reference to the servants; but Anders considers it part of the song. For *Soud . . . soud!* Dover Wilson in CNS reads *Food, . . . food!* This reading is certainly appropriate at this point and as CNS notes (162) *food*, written as *foud*, might easily be misprinted *soud*, with long *s*. 124 (*Sings*)] Added by Rowe. 126] A short line. Pope and Keightley read: *Out, out you* etc.

Take that, and mend the plucking off the other.

Strikes him.

Be merry, Kate. Some water, here; what, ho!
Where's my spaniel Troilus? Sirrah, get you hence,
And bid my cousin Ferdinand come hither: 130
One, Kate, that you must kiss, and be acquainted with.
Where are my slippers? Shall I have some water?

Enter one with water.

Come, Kate, and wash, and welcome heartily.
You whoreson villain! will you let it fall?

Strikes him.

KATHARINA

Patience, I pray you: 'twas a fault unwilling. 135

PETRUCHIO

A whoreson beetle-headed, flap-eared knave!
Come, Kate, sit down: I know you have a stomach.
Will you give thanks, sweet Kate, or else shall I?
What's this? mutton?

FIRST SERVINGMAN Ay.

PETRUCHIO Who brought it?

PETER I.

PETRUCHIO 'Tis burnt, and so is all the meat. 140

What dogs are these! Where is the rascal cook?
How durst you, villains, bring it from the dresser,
And serve it thus to me that love it not?
There, take it to you, trenchers, cups, and all:

Throws the meat, &c. about the stage.

You heedless joltheads and unmannered slaves! 145
What, do you grumble? I'll be with you straight.

KATHARINA

I pray you, husband, be not so disquiet:
The meat was well, if you were so contented.

PETRUCHIO

I tell thee, Kate, 'twas burnt and dried away;
And I expressly am forbid to touch it, 150
For it engenders choler, planteth anger;
And better 'twere that both of us did fast,
Since, of ourselves, ourselves are choleric,
Than feed it with such over-roasted flesh.
Be patient; to-morrow 't shall be mended, 155

130] This is all we hear of 'cousin Ferdinand.' 132 *Enter one with water.*] Ff Q after l. 128. 134 *Strikes him.*] Added by Capell. 139 *Peter.*] So F¹ Q. F²⁻⁴ Ser. 144 *Throws . . . stage.*] Added by Rowe.

And, for this night, we'll fast for company.
Come, I will bring thee to thy bridal chamber.

Exeunt.

Enter Servants severally.

NATHANIEL Peter, didst ever see the like?

PETER He kills her in her own humour.

Enter Curtis.

GRUMIO Where is he?

160

CURTIS In her chamber, making a sermon of continency to her;
And rails, and swears, and rates, that she, poor soul,
Knows not which way to stand, to look, to speak,
And sits as one new-risen from a dream.
Away, away! for he is coming hither.

Exeunt. 165

Enter Petruchio.

PETRUCHIO

Thus have I politicly begun my reign,
And 'tis my hope to end successfully.
My falcon now is sharp and passing empty;
And till she stoop she must not be full-gorged,
For then she never looks upon her lure. 170
Another way I have to man my haggard,
To make her come and know her keeper's call:
That is, to watch her, as we watch these kites
That bate and beat and will not be obedient.
She eat no meat to-day, nor none shall eat. 175
Last night she slept not, nor to-night she shall not;
As with the meat, some undeserv'd fault
I'll find about the making of the bed;
And here I'll fling the pillow, there the bolster,
This way the coverlet, another way the sheets. 180
Ay, and amid this hurly I intend
That all is done in reverend care of her;
And in conclusion she shall watch all night:
And if she chance to nod, I'll rail and brawl,
And with the clamour keep her still awake. 185
This is a way to kill a wife with kindness;
And thus I'll curb her mad and headstrong humour.
He that knows better how to tame a shrew,
Now let him speak: 'tis charity to show. *Exit.*

159 *Enter Curtis.*] Ff Q *Enter Curtis a Servant* (after l. 160). 161-165] Prose in Ff Q. Arranged by Pope. 165 *Exeunt.*] Added by Pope. 174 *bate and beat*] F¹⁻³ Q *baite, and beate* F³⁻⁴ *bait, and beat* 188 *shrew,*] Dyce *shrow,*

SCENE II. PADUA. BEFORE BAPTISTA'S HOUSE.

Enter Tranio (Lucentio) and Hortensio (Licio).

TRANIO (LUCENTIO)

Is't possible, friend Licio, that Mistress Bianca

Doth fancy any other but Lucentio?

I tell you, sir, she bears me fair in hand.

HORTENSIO (LICIO)

Sir, to satisfy you in what I have said,

Stand by and mark the manner of his teaching.

5

Enter Bianca and Lucentio (Cambio).

LUCENTIO (CAMBIO)

Now, mistress, profit you in what you read?

BIANCA

What, master, read you? First resolve me that.

LUCENTIO (CAMBIO)

I read that I profess, the Art to Love.

BIANCA

And may you prove, sir, master of your art!

LUCENTIO (CAMBIO)

While you, sweet dear, prove mistress of my heart!

10

HORTENSIO (LICIO)

Quick proceeders, marry! Now, tell me, I pray,

You that durst swear that your mistress Bianca

Loved none in the world so well as Lucentio.

TRANIO (LUCENTIO)

O spiteful love! unconstant womankind!

I tell thee, Licio, this is wonderful.

15

HORTENSIO (LICIO)

Mistake no more: I am not Licio,

Nor a musician, as I seem to be;

But one that scorn to live in this disguise,

For such a one as leaves a gentleman,

And makes a god of such a cullion:

20

Know, sir, that I am called Hortensio.

TRANIO (LUCENTIO)

Signior Hortensio, I have often heard

SCENE II. . . . HOUSE] Not in Ff Q. Added by Steevens, Pope and Theobald. Chambers numbers *Act III. Sc. iv. Enter . . .* (*Lucentio*) and (*Licio*) added by Ed. 1, 15, 16, 49 Licio.] Ff Q Lisio 4 HORTENSIO (LICIO)] F¹ Q Luc. F²⁻⁴ Hor. 6 *Enter Bianca and Lucentio (Cambio).*] Rowe added *and Lucentio*. Ed. added (*Cambio*). 6 and 8 LUCENTIO (CAMBIO)] F¹ Q Hor. 7 you? First] Ff Q *you first*, 10 prove] F¹ *ptoue* 11-13] Verse in F¹, ² Q, followed by Cam and most editors; but prose in F², ⁴ and Chambers. 13 none] Ff Q *me* 18 scorn] Collier, Craig, Perry *scorns*

Of your entire affection to Bianca ;
 And since mine eyes are witness of her lightness,
 I will with you, if you be so contented, 25
 Forswear Bianca and her love for ever.

HORTENSIO (LICIO)

See, how they kiss and court! Signior Lucentio,
 Here is my hand, and here I firmly vow
 Never to woo her more, but do forswear her,
 As one unworthy all the former favours 30
 That I have fondly flattered her withal.

TRANIO (LUCENTIO)

And here I take the like unfeignéd oath,
 Never to marry with her though she would entreat.
 Fie on her! see, how beastly she doth court him!

HORTENSIO (LICIO)

Would all the world but he had quite forsworn! 35
 For me, that I may surely keep mine oath,
 I will be married to a wealthy widow,
 Ere three days pass, which hath as long loved me
 As I have loved this proud disdainful haggard.
 And so farewell, Signior Lucentio. 40
 Kindness in women, not their beauteous looks,
 Shall win my love: and so I take my leave,
 In resolution as I swore before. *Exit.*

TRANIO (LUCENTIO)

Mistress Bianca, bless you with such grace
 As 'longeth to a lover's blessed case! 45
 Nay, I have ta'en you napping, gentle love,
 And have forsworn you with Hortensio.

BIANCA

Tranio, you jest: but have you both forsworn me?

TRANIO (LUCENTIO)

Mistress, we have.

LUCENTIO (CAMBIO) Then we are rid of Licio.

TRANIO (LUCENTIO)

I'faith, he'll have a lusty widow now, 50
 That shall be wooed and wedded in a day.

BIANCA God give him joy!

TRANIO (LUCENTIO)

Ay, and he'll tame her.

BIANCA

He says so, Tranio.

29 but do] Craig, Perry *but I do* 31 her] F¹, ² Q *them* F³, ⁴ her 43 *Exit*] Added by Cam after Rowe. 48 TRANIO (LUCENTIO)] Although Bianca is aware of Tranio's real personality, he and Lucentio still wear their disguises; and we therefore maintain the aliases in brackets for the present.

TRANIO (LUCENTIO)

Faith, he is gone unto the taming-school.

BIANCA

The taming-school! What, is there such a place? 55

TRANIO (LUCENTIO)

Ay, mistress, and Petruchio is the master,
That teacheth tricks eleven and twenty long,
To tame a shrew and charm her chattering tongue.

Enter Biondello.

BIONDELLO

O master, master, I have watched so long
That I am dog-weary! but at last I spied
An ancient angel coming down the hill,
Will serve the turn. 60

TRANIO (LUCENTIO) What is he, Biondello?

BIONDELLO

Master, a mercatante, or a pedant,
I know not what; but formal in apparel,
In gait and countenance surely like a father. 65

LUCENTIO (CAMBIO) And what of him, Tranio?

TRANIO (LUCENTIO)

If he be credulous and trust my tale,
I'll make him glad to seem Vincentio,
And give assurance to Baptista Minola,
As if he were the right Vincentio.
Take in your love, and then let me alone. 70

*Exeunt Lucentio (Cambio) and Bianca.**Enter a Pedant.*

PEDANT

God save you, sir!

TRANIO (LUCENTIO) And you, sir! you are welcome.

Travel you far on, or are you at the farthest?

PEDANT

Sir, at the farthest for a week or two:

But then up farther, and as far as Rome; 75

61 ancient angel] Various substitutes proposed for *angel*: as, *engel*, *ayeul*, *gentle*, *morsel*, *uncle*, etc., but Onions glosses: gold coin having as its device the archangel Michael; and he quotes Cotgrave: 'a fellow of th' old sound, honest, and worthie stampe.' 63 mercatante.] Ff Q *Marcantant*, (= merchant). Bond follows F. CNS *mercatantè*, 70 Take in] F¹ Q begin the line with erroneous speech-prefix *Par.* and read *Par. Take me* F²⁻⁴ *Take me* Theobald's correction to *Take in* followed by Cam and others. Dover Wilson in CNS (p. 115) supposes *Par.* to stand for an actor's name before the Pedant's speech. *Exeunt . . . Bianca.*] Added by Rowe except (*Cambio*) added by Ed. 73, 74 farthest] Steevens, Craig *farthest* 75 farther] Steevens, Craig *farther*

And so to Tripoli, if God lend me life.

TRANIO (LUCENTIO)

What countryman, I pray?

PEDANT Of Mantua.

TRANIO (LUCENTIO)

Of Mantua, sir? Marry, God forbid!

And come to Padua, careless of your life?

PEDANT

My life, sir! How, I pray? for that goes hard.

80

TRANIO (LUCENTIO) 'Tis death for any one in Mantua

To come to Padua. Know you not the cause?

Your ships are stayed at Venice; and the Duke,

For private quarrel 'twixt your Duke and him,

Hath published and proclaimed it openly:

85

'Tis marvel, but that you are but newly come,

You might have heard it else proclaimed about.

PEDANT

Alas, sir, it is worse for me than so!

For I have bills for money by exchange

From Florence, and must here deliver them.

90

TRANIO (LUCENTIO) Well, sir, to do you courtesy,

This will I do, and this I will advise you:

First, tell me, have you ever been at Pisa?

PEDANT

Ay, sir, in Pisa have I often been;

Pisa renowned for grave citizens.

95

TRANIO (LUCENTIO)

Among them know you one Vincentio?

PEDANT

I know him not, but I have heard of him;

A merchant of incomparable wealth.

TRANIO (LUCENTIO)

He is my father, sir; and, sooth to say,

In count'nance somewhat doth resemble you.

100

BIONDELLO (*aside*) As much as an apple doth an oyster, and all one.

TRANIO (LUCENTIO)

To save your life in this extremity,

This favour will I do you for his sake;

And think it not the worst of all your fortunes

That you are like to Sir Vincentio.

105

His name and credit shall you undertake,

And in my house you shall be friendly lodged.

Look that you take upon you as you should.

You understand me, sir : so shall you stay
Till you have done your business in the city. 110
If this be court'sy, sir, accept of it.

PEDANT

O sir, I do, and will repute you ever
The patron of my life and liberty.

TRANIO (LUCENTIO)

Then go with me to make the matter good.
This, by the way, I let you understand : 115
My father is here looked for every day,
To pass assurance of a dower in marriage
'Twixt me and one Baptista's daughter here.
In all these circumstances I'll instruct you :
Go with me to clothe you as becomes you. *Exeunt.* 120

SCENE III. A ROOM IN PETRUCHIO'S HOUSE.

Enter Katharina and Grumio.

GRUMIO

No, no, forsooth ; I dare not for my life.

KATHARINA

The more my wrong, the more his spite appears.
What, did he marry me to famish me?
Beggars, that come unto my father's door,
Upon entreaty have a present alms ; 5
If not, elsewhere they meet with charity :
But I, who never knew how to entreat,
Nor never needed that I should entreat,
Am starved for meat, giddy for lack of sleep ;
With oaths kept waking, and with brawling fed : 10
And that which spites me more than all these wants,
He does it under name of perfect love ;
As who should say, if I should sleep or eat,
'Twere deadly sickness or else present death.
I prithee go and get me some repast ; 15
I care not what, so it be wholesome food.

GRUMIO What say you to a neat's foot?

KATHARINA 'Tis passing good : I prithee let me have it.

GRUMIO

I fear it is too choleric a meat.
How say you to a fat tripe finely broiled? 20

111 court'sy,] Ff Q *court'sie* Cam, Craig, Chambers, Bond, Perry *courtesy*,
120 me to] CNS, Kittredge follow F²⁻⁴ *me, sir, to* SCENE III.] Ff Q Actus
Quartus. Scena Prima. Chambers Act IV. Sc. I. A . . . HOUSE.] Added by
Capell.

KATHARINA

I like it well : good Grumio, fetch it me.

GRUMIO

I cannot tell : I fear 'tis cholerick.

What say you to a piece of beef and mustard?

KATHARINA

A dish that I do love to feed upon.

GRUMIO

Ay, but the mustard is too hot a little.

25

KATHARINA

Why then, the beef, and let the mustard rest.

GRUMIO

Nay then, I will not : you shall have the mustard,
Or else you get no beef of Grumio.

KATHARINA

Then both, or one, or anything thou wilt.

GRUMIO

Why then, the mustard, without the beef.

30

KATHARINA

Go, get thee gone, thou false deluding slave,
Beats him.

That feed'st me with the very name of meat.

Sorrow on thee and all the pack of you

That triumph thus upon my misery!

Go, get thee gone, I say.

35

Enter Petruchio and Hortensio with meat.

PETRUCHIO

How fares my Kate? What, sweeting, all amourt?

HORTENSIO

Mistress, what cheer?

KATHARINA

Faith, as cold as can be.

PETRUCHIO

Pluck up thy spirits ; look cheerfully upon me.

Here, love ; thou see'st how diligent I am

To dress thy meat myself and bring it thee.

40

I am sure, sweet Kate, this kindness merits thanks.

What, not a word? Nay, then thou lov'st it not ;

And all my pains is sorted to no proof.

Here, take away this dish.

KATHARINA

I pray you, let it stand.

PETRUCHIO

The poorest service is repaid with thanks ;

45

And so shall mine, before you touch the meat.

30] A short line. Various additions proposed after *mustard*, such as *and, e'en, now, Chambers mustard,—without*

KATHARINA I thank you, sir.

HORTENSIO

Signior Petruchio, fie! you are to blame.

Come, Mistress Kate, I'll bear you company.

PETRUCHIO

Eat it up all, Hortensio, if thou lov'st me.

Aside. 50

Much good do it unto thy gentle heart!

Kate, eat apace: and now, my honey love,

Will we return unto thy father's house,

And revel it as bravely as the best,

With silken coats and caps and golden rings,

55

With ruffs and cuffs and fardingales and things;

With scarfs and fans and double change of brav'ry,

With amber bracelets, beads and all this knav'ry.

What, hast thou dined? The tailor stays thy leisure,

To deck thy body with his ruffling treasure.

60

Enter Tailor.

Come, tailor, let us see these ornaments:

Lay forth the gown.

Enter Haberdasher.

What news with you, sir?

HABERDASHER

Here is the cap your worship did bespeak.

PETRUCHIO

Why, this was moulded on a porringer,—

A velvet dish: fie, fie! 'tis lewd and filthy.

65

Why, 'tis a cockle or a walnut-shell,

A knack, a toy, a trick, a baby's cap:

Away with it! come, let me have a bigger.

KATHARINA

I'll have no bigger: this doth fit the time,

And gentlewomen wear such caps as these.

70

PETRUCHIO

When you are gentle, you shall have one too,

And not till then.

HORTENSIO (*aside*) That will not be in haste.

KATHARINA

Why, sir, I trust I may have leave to speak,

50 *Aside.*] Added by Theobald. 56 fardingales] F¹⁻² Q *fardingales* F⁴ *far-dingals* Steevens, Craig, Perry, NCE *farthingales* Cam, Chambers, Bond, CNS, Kittredge *fardingales* 57 brav'ry.] Cam, Craig, Chambers, Bond, Perry *bravery*, 58 knav'ry.] Cam, Craig, Chambers, Bond, Perry *knavery*. 62 *Enter Haberdasher.*] Ff Q after l. 61. 63 HABERDASHER.] Ff Q Fel. Rowe's emendation. Bond annotates: "probably for 'Fellow'; it cannot be an abbreviation for any name in the Folio's list of actors." Dover Wilson in CNS suggests that it may still stand for a player's name.

And speak I will. I am no child, no babe.
 Your betters have endured me say my mind, 75
 And if you cannot, best you stop your ears.
 My tongue will tell the anger of my heart,
 Or else my heart concealing it will break;
 And rather than it shall, I will be free
 Even to the uttermost, as I please, in words. 80

PETRUCHIO

Why, thou say'st true, it is a paltry cap,
 A custard-coffin, a bauble, a silken pie:
 I love thee well, in that thou lik'st it not.

KATHARINA

Love me or love me not, I like the cap;
 And it I will have, or I will have none. 85

Exit Haberdasher.

PETRUCHIO

Thy gown? Why, ay: come, tailor, let us see't.
 O mercy, God! what masquing-stuff is here?
 What's this? a sleeve? 'tis like a demi-cannon.
 What, up and down, carved like an apple-tart?
 Here's snip and nip and cut and slish and slash, 90
 Like to a censer in a barber's shop:
 Why, what, a devil's name, tailor, call'st thou this?

HORTENSIO (*aside*)

I see she's like to have neither cap nor gown.

TAILOR

You bid me make it orderly and well,
 According to the fashion and the time. 95

PETRUCHIO

Marry, and did; but if you be remembered,
 I did not bid you mar it to the time.
 Go, hop me over every kennel home,
 For you shall hop without my custom, sir:
 I'll none of it. Hence! make your best of it. 100

KATHARINA

I never saw a better-fashioned gown,
 More quaint, more pleasing, nor more commendable:
 Belike you mean to make a puppet of me.

PETRUCHIO

Why, true, he means to make a puppet of thee.

TAILOR

She says your worship means to make a puppet of her. 105

81] F¹ omits *a*. 88 a] Second *a* omitted in F¹. 92 a] Cam, Craig, Perry,
 NCE *i'* Chambers *a'* CNS, Bond, Kittredge *a*

PETRUCHIO

O monstrous arrogance! Thou liest, thou thread, thou thimble,
 Thou yard, three-quarters, half-yard, quarter, nail!
 Thou flea, thou nit, thou winter-cricket thou!
 Braved in mine own house with a skein of thread!
 Away, thou rag, thou quantity, thou remnant;
 Or I shall so be-mete thee with thy yard,
 As thou shalt think on prating whilst thou liv'st!
 I tell thee, I, that thou hast marred her gown. 110

TAILOR

Your worship is deceived: the gown is made
 Just as my master had direction. 115
 Grumio gave order how it should be done.

GRUMIO I gave him no order: I gave him the stuff.

TAILOR But how did you desire it should be made?

GRUMIO Marry, sir, with needle and thread.

TAILOR But did you not request to have it cut? 120

GRUMIO Thou hast faced many things.

TAILOR I have.

GRUMIO Face not me. Thou hast braved many men: brave not
 me. I will neither be faced nor braved. I say unto thee, I bid thy
 master cut out the gown, but I did not bid him cut it to pieces: 125
 ergo, thou liest.

TAILOR Why, here is the note of the fashion to testify.

PETRUCHIO Read it.

GRUMIO The note lies in's throat, if he say I said so.

TAILOR (reads) 'Imprimis, a loose-bodied gown.' 130

GRUMIO Master, if ever I said loose-bodied gown, sew me in
 the skirts of it, and beat me to death with a bottom of brown
 thread: I said a gown.

PETRUCHIO Proceed.

TAILOR (reads) 'With a small compassed cape.' 135

GRUMIO I confess the cape.

TAILOR (reads) 'With a trunk sleeve.'

GRUMIO I confess two sleeves.

TAILOR (reads) 'The sleeves curiously cut.'

PETRUCHIO Ay, there's the villany. 140

GRUMIO Error i' th' bill, sir; error i' th' bill! I commanded the
 sleeves should be cut out, and sewed up again; and that I'll
 prove upon thee, though thy little finger be armed in a thimble.

106] Two lines in Ff Q, ending *arrogance* . . . *thimble*, Malone ended first line at *liest*, and Perry at *thread*, Cam, Bond, CNS, Kittredge, NCE at *thimble*, Perry prints *Thou thimble* as a separate line. 130, 135, 137, 139 (reads)] Added by Capell. 141 th' . . . th'] Cam, Craig, Chambers, Bond, Perry *the* . . . *the*

- TAILOR** This is true that I say : and I had thee in place where,
thou shouldst know it. 145
- GRUMIO** I am for thee straight : take thou the bill, give me thy
mete-yard, and spare not me.
- HORTENSIO** God-a-mercy, Grumio! then he shall have no odds.
- PETRUCHIO** Well, sir, in brief, the gown is not for me.
- GRUMIO** You are i' th' right, sir : 'tis for my mistress. 150
- PETRUCHIO** Go, take it up unto thy master's use.
- GRUMIO** Villain, not for thy life : take up my mistress' gown
for thy master's use!
- PETRUCHIO** Why, sir, what's your conceit in that?
- GRUMIO**
O, sir, the conceit is deeper than you think for : 155
Take up my mistress' gown to his master's use!
O, fie, fie, fie!
- PETRUCHIO**
Hortensio, say thou wilt see the tailor paid. *Aside.*
Go take it hence, be gone, and say no more.
- HORTENSIO**
Tailor, I'll pay thee for thy gown to-morrow. 160
Take no unkindness of his hasty words.
Away! I say ; commend me to thy master.
Exit Tailor.
- PETRUCHIO**
Well, come, my Kate ; we will unto your father's,
Even in these honest mean habiliments.
Our purses shall be proud, our garments poor ; 165
For 'tis the mind that makes the body rich ;
And as the sun breaks through the darkest clouds,
So honour peereth in the meanest habit.
What, is the jay more precious than the lark,
Because his feathers are more beautiful? 170
Or is the adder better than the eel,
Because his painted skin contents the eye?
O, no, good Kate ; neither art thou the worse
For this poor furniture and mean array.
If thou account'st it shame, lay it on me ; 175
And therefore frolic : we will hence forthwith,
To feast and sport us at thy father's house.
Go, call my men, and let us straight to him ;
And bring our horses unto Long-lane end ;
There will we mount, and thither walk on foot. 180

144 where,] F¹-³ Q *where* F⁴-⁴ *where*, Craig follows F¹. 150 th'] Cam, Craig,
Chambers, Bond, Perry *the* 169 What,] Ff Q, Cam, Craig *What* 175 account'st]
F¹, ² Q *accountedst* F³, ⁴ *accounted'st* Modern editors generally *account'st*

Let's see, I think 'tis now some seven o'clock,
And well we may come there by dinner-time.

KATHARINA

I dare assure you, sir, 'tis almost two;
And 'twill be supper-time ere you come there.

PETRUCHIO

It shall be seven ere I go to horse. 185
Look, what I speak, or do, or think to do,
You are still crossing it. Sirs, let 't alone:
I will not go to-day; and ere I do,
It shall be what o'clock I say it is.

HORTENSIO

Why, so this gallant will command the sun. *Exeunt.* 190

SCENE IV. PADUA. BEFORE BAPTISTA'S HOUSE.

Enter Tranio (Lucentio), and the Pedant dressed like Vincentio.

TRANIO (LUCENTIO)

Sir, this is the house: please it you that I call?

PEDANT (VINCENTIO)

Ay, what else? and but I be deceived
Signior Baptista may remember me,
Near twenty years ago, in Genoa,
Where we were lodgers at the Pegasus. 5

TRANIO (LUCENTIO)

'Tis well; and hold your own, in any case,
With such austerity as 'longeth to a father.

PEDANT (VINCENTIO)

I warrant you.

Enter Biondello.

But, sir, here comes your boy;

'Twere good he were schooled.

TRANIO (LUCENTIO)

Fear you not him. Sirrah Biondello, 10
Now do your duty throughly, I advise you:
Imagine 'twere the right Vincentio.

BIONDELLO Tut, fear not me.

TRANIO (LUCENTIO)

But hast thou done thy errand to Baptista?

BIONDELLO

I told him that your father was at Venice, 15

190 *Exeunt.*] Added by Capell. SCENE IV.] Added by Steevens. In Chambers Act IV Sc. ii. PADUA . . . HOUSE.] Added by Capell. *Enter . . . Vincentio.*] (*Lucentio*) added by Ed. 1 Sir.] Ff Q *Sirs*, Theobald's correction. 5, 6] In Ff Q line 5 begins Tranio's speech and is prefixed Tra. 9 good he] Hanmer, Keightley, Chambers *good that he*

And that you looked for him this day in Padua.

TRANIO (LUCENTIO)

Th'art a tall fellow : hold thee that to drink.

Here comes Baptista : set your countenance, sir.

Enter Baptista and Lucentio (Cambio): Pedant (Vincentio), booted and bare-headed.

Signior Baptista, you are happily met.

(*To the Pedant-Vincentio*) Sir, this is the gentleman I told you of: 20

I pray you, stand good father to me now,

Give me Bianca for my patrimony.

PEDANT (VINCENTIO) Soft, son!

Sir, by your leave : having come to Padua

To gather in some debts, my son Lucentio 25

Made me acquainted with a weighty cause

Of love between your daughter and himself :

And, for the good report I hear of you,

And for the love he beareth to your daughter,

And she to him, to stay him not too long, 30

I am content, in a good father's care,

To have him matched ; and, if you please to like

No worse than I, upon some agreement

Me shall you find ready and willing

With one consent to have her so bestowed : 35

For curious I cannot be with you,

Signior Baptista, of whom I hear so well.

BAPTISTA

Sir, pardon me in what I have to say :

Your plainness and your shortness please me well.

Right true it is, your son Lucentio here 40

Doth love my daughter, and she loveth him,

Or both dissemble deeply their affections :

And therefore, if you say no more than this,

That like a father you will deal with him,

And pass my daughter a sufficient dower, 45

The match is made, and all is done.

Your son shall have my daughter with consent.

TRANIO (LUCENTIO)

I thank you, sir. Where then do you know best

17 Th'art] Cam, Craig, Chambers, Perry, Bond, NCE *Thou'rt* CNS, Kittredge *Th'art* 18 *Enter . . . -headed.*] (*Cambio*), (*Vincentio*) added by Ed. 23, 24] One line in Ff Q. We follow Capell's arrangement. 34] a short line in F¹ Q. F²⁻⁴, Chambers, Kittredge *most ready and most willing* 46] Another short line. Hammer *is fully made*, Capell *done with me*. 48 know] *trou* and hold proposed as substitutes for *know* Chambers *hold*

We be affied and such assurance ta'en
As shall with either part's agreement stand? 50

BAPTISTA

Not in my house, Lucentio; for, you know,
Pitchers have ears, and I have many servants:
Besides, old Gremio is hearkening still;
And happily we might be interrupted.

TRANIO (LUCENTIO)

Then at my lodging, and it like you: 55
There doth my father lie; and there, this night,
We'll pass the business privately and well.
Send for your daughter by your servant here;
My boy shall fetch the scrivener presently.
The worst is this, that, at so slender warning, 60
You are like to have a thin and slender pittance.

BAPTISTA

It likes me well. Cambio, hie you home,
And bid Bianca make her ready straight;
And, if you will, tell what hath happenéd:
Lucentio's father is arrived in Padua, 65
And how she's like to be Lucentio's wife.

LUCENTIO (CAMBIO)

I pray the gods she may with all my heart!
Exit Biondello.

TRANIO (LUCENTIO)

Dally not with the gods, but get thee gone.
Exit Lucentio (Cambio).

Signior Baptista, shall I lead the way?
Welcome! one mess is like to be your cheer: 70
Come, sir, we will better it in Pisa.

BAPTISTA I follow you.

Exeunt Tranio (Lucentio), Pedant (Vincentio), and Baptista.

Enter Lucentio (Cambio) and Biondello.

BIONDELLO Cambio.

66] Bond adds *Exit Lucentio*. CNS has [Lucentio moves away, but at a privy sign from Tranio he stands by among the trees. 67 LUCENTIO (CAMBIO)] F¹ Q Biond. F²⁻⁴ Bion. Cam, Bond, CNS, Kittredge, NCE, retain the speech for Biondello. Craig, Chambers and Perry assign to Lucentio. 68 *Exit Lucentio (Cambio)*.] Ff Q Exit. after l. 67. Cam Exit Bion. CNS, after Tranio's speech, l. 68, has he beckons him (i.e. Biondello) to join Lucentio. Immediately after l. 68, Ff Q have Enter Peter. CNS has A serving-man opens the door of Tranio's lodging: and Dover Wilson in CNS considers 'Peter' almost certainly an actor's name. 72 *Exeunt . . . Baptista*] Ff Q *Exeunt. Enter . . . Biondello.*] Ff Q Enter Lucentio and Biondello. 73] Cam precedes with Re-enter Biondello. Bond adds [calling Luc. back.]

- LUCENTIO (CAMBIO) What sayst thou, Biondello?
 BIONDELLO You saw my master wink and laugh upon you? 75
 LUCENTIO (CAMBIO) Biondello, what of that?
 BIONDELLO Faith, nothing; but has left me here behind, to expound the meaning or moral of his signs and tokens.
 LUCENTIO (CAMBIO) I pray thee, moralize them.
 BIONDELLO Then thus. Baptista is safe, talking with the deceiving 80
 father of a deceitful son.
 LUCENTIO (CAMBIO) And what of him?
 BIONDELLO His daughter is to be brought by you to the supper.
 LUCENTIO (CAMBIO) And then?
 BIONDELLO The old priest at Saint Luke's church is at your com- 85
 mand at all hours.
 LUCENTIO (CAMBIO) And what of all this?
 BIONDELLO I cannot tell; except they are busied about a counterfeit assurance. Take you assurance of her, *cum privilegio ad imprimendum solum*. To th' church: take the priest, clerk, and 90
 some sufficient honest witnesses:
 If this be not that you look for, I have no more to say,
 But bid Bianca farewell for ever and a day.
 LUCENTIO (CAMBIO) Hearest thou, Biondello?
 BIONDELLO I cannot tarry. I knew a wench married in an after- 95
 noon as she went to the garden for parsley to stuff a rabbit; and so may you, sir: and so, adieu, sir. My master hath appointed me to go to Saint Luke's, to bid the priest be ready to come against you come with your appendix. *Exit.*
 LUCENTIO (CAMBIO)
 I may, and will, if she be so contented: 100
 She will be pleased; then wherefore should I doubt?
 Hap what hap may, I'll roundly go about her:
 It shall go hard if Cambio go without her. *Exit.*

SCENE V. A PUBLIC ROAD.

Enter Petruchio, Katharina, Hortensio and Servants.

PETRUCHIO

Come on, a God's name; once more toward our father's.
 Good Lord, how bright and goodly shines the moon!

77 has] Rowe, Chambers 'has' Steevens, Craig, Perry *he has* 88 except] F¹ Q expect F²⁻⁴ except Cam, Craig, NCE, *expect* Chambers, Bond, Perry, CNS and Kittredge *except* 90 th'] Cam, Craig *the* SCENE V. . . ROAD.] Added by Steevens and Capell. Chambers Act IV. Sc. iii. Enter . . . Servants.] Ff Q Enter Petruchio, Kate, Hortensio. Amended by Rowe and Cam. 1 a] Cam, Craig, Perry i' Chambers a' Bond, CNS, Kittredge, NCE a

KATHARINA

The moon! the sun : it is not moonlight now.

PETRUCHIO

I say it is the moon that shines so bright.

KATHARINA

I know it is the sun that shines so bright.

PETRUCHIO

Now, by my mother's son, and that's myself,

It shall be moon, or star, or what I list.

Or ere I journey to your father's house.

Go on, and fetch our horses back again.

Evermore crossed and crossed ; nothing but crossed!

10

HORTENSIO

Say as he says, or we shall never go.

KATHARINA

Forward, I pray, since we have come so far,

And be it moon, or sun, or what you please :

And if you please to call it a rush-candle,

Henceforth I vow it shall be so for me.

15

PETRUCHIO

I say it is the moon.

KATHARINA

I know it is the moon.

PETRUCHIO

Nay, then you lie : it is the blessed sun.

KATHARINA

Then, God be blessed, it is the blessed sun :

But sun it is not, when you say it is not ;

And the moon changes even as your mind.

What you will have it named, even that it is ;

And so it shall be so for Katharine.

20

HORTENSIO

Petruchio, go thy ways ; the field is won.

PETRUCHIO

Well, forward, forward! thus the bowl should run,

And not unluckily against the bias.

But, soft! company is coming here.

25

*Enter Vincentio.**(To Vincentio)* Good morrow, gentle mistress : where away?

Tell me, sweet Kate, and tell me truly too,

Hast thou beheld a fresher gentlewoman?

Such war of white and red within her cheeks!

What stars do spangle heaven with such beauty,

30

18 is] F¹ in 26 company] Pope *some company* Steevens, Craig, CNS, Perry, Kittredge *what company* 27 *(To Vincentio)*] added by Rowe.

As those two eyes become that heavenly face?
 Fair lovely maid, once more good day to thee.
 Sweet Kate, embrace her for her beauty's sake.

HORTENSIO

A will make the man mad, to make a woman of him. 35

KATHARINA

Young budding virgin, fair and fresh and sweet,
 Whither away, or where is thy abode?
 Happy the parents of so fair a child;
 Happier the man, whom favourable stars
 Allot thee for his lovely bed-fellow! 40

PETRUCHIO

Why, how now, Kate! I hope thou art not mad:
 This is a man, old, wrinkled, faded, withered;
 And not a maiden, as thou sayst he is.

KATHARINA

Pardon, old father, my mistaking eyes,
 That have been so bedazzled with the sun, 45
 That everything I look on seemeth green.
 Now I perceive thou art a reverend father:
 Pardon, I pray thee, for my mad mistaking.

PETRUCHIO

Do, good old grandsire; and withal make known
 Which way thou travellest: if along with us, 50
 We shall be joyful of thy company.

VINCENTIO

Fair sir, and you my merry mistress,
 That with your strange encounter much amazed me,
 My name is called Vincentio; my dwelling Pisa;
 And bound I am to Padua; there to visit 55
 A son of mine, which long I have not seen.

PETRUCHIO

What is his name?

VINCENTIO Lucentio, gentle sir.

PETRUCHIO

Happily met; the happier for thy son.
 And now by law, as well as reverend age,
 I may entitle thee my loving father: 60
 The sister to my wife, this gentlewoman,
 Thy son by this hath married. Wonder not,
 Nor be not grieved: she is of good esteem,
 Her dowry wealthy, and of worthy birth;
 Beside, so qualified as may beseem 65

35 a woman] F¹ Q *the woman* 37 where] F¹ Q *whether* 40 allot] F¹ A *lots*
 F², ³ Q *Alots* F⁴ *Allots* Pope's correction.

The spouse of any noble gentleman.
 Let me embrace with old Vincentio,
 And wander we to see thy honest son,
 Who will of thy arrival be full joyous.

VINCENTIO

But is this true? or is it else your pleasure, 70
 Like pleasant travellers, to break a jest
 Upon the company you overtake?

HORTENSIO

I do assure thee, father, so it is.

PETRUCHIO

Come, go along, and see the truth hereof;
 For our first merriment hath made thee jealous. 75
Exeunt all but Hortensio.

HORTENSIO

Well, Petruchio, this has put me in heart.
 Have to my widow! and if she be froward,
 Then hast thou taught Hortensio to be untoward. *Exit.*

ACT V

SCENE I. PADUA. BEFORE LUCENTIO'S HOUSE.

Gremio discovered. Enter behind Biondello, Lucentio, and Bianca.

BIONDELLO Softly and swiftly, sir, for the priest is ready.

LUCENTIO I fly, Biondello: but they may chance to need thee at home; therefore leave us.

BIONDELLO Nay, faith, I'll see the church a your back, and then come back to my master's as soon as I can. 5

Exeunt Lucentio, Bianca, and Biondello.

GREMIO

I marvel Cambio comes not all this while.

Enter Petruchio, Katharina, Vincentio, Grumio, with Attendants.

PETRUCHIO

Sir, here's the door, this is Lucentio's house:

75 *Exeunt . . . Hortensio.*] Added by Cam. Ff Q *Exeunt.* 76 has] Hanmer, CNS *hath* 77] F¹ Q omit *be* ACT V SCENE I.] Added by Warburton. In Chambers IV. iv. PADUA.] added by Capell. BEFORE . . . HOUSE.] added by Pope. *Gremio . . . Bianca.*] added by Cam. Ff Q, Enter Biondello, Lucentio and Bianca, Gremio is out before. 5 master's] Ff Q *mistris* Capell's correction. *Exeunt . . . Biondello.*] Added by Rowe. Ff Q *Exit* after l. 3. 6 *Enter . . . Attendants.*] Ff Q have Kate for Katharina.

My father's bears more toward the market-place;
Thither must I, and here I leave you, sir.

VINCENTIO

You shall not choose but drink before you go: 10

I think I shall command your welcome here,

And, by all likelihood, some cheer is toward. *Knocks.*

GREMIO They're busy within: you were best knock louder.

Pedant looks out of the window.

PEDANT (VINCENTIO) What's he that knocks as he would beat
down the gate? 15

VINCENTIO Is Signior Lucentio within, sir?

PEDANT (VINCENTIO) He's within, sir, but not to be spoken
withal.

VINCENTIO What if a man bring him a hundred pound or two, to
make merry withal? 20

PEDANT (VINCENTIO) Keep your hundred pounds to yourself:
he shall need none, so long as I live.

PETRUCHIO Nay, I told you your son was well beloved in Padua.

Do you hear, sir?—to leave frivolous circumstances,—I pray
you, tell Signior Lucentio, that his father is come from Pisa, and 25
is here at the door to speak with him.

PEDANT (VINCENTIO) Thou liest: his father has come from
Padua, and here looking out at the window.

VINCENTIO Art thou his father?

PEDANT (VINCENTIO) Ay, sir, so his mother says, if I may be- 30
lieve her.

PETRUCHIO (*to Vincentio*) Why, how now, gentleman! Why, this
is flat knavery, to take upon you another man's name.

PEDANT (VINCENTIO) Lay hands on the villain: I believe a 35
means to cozen somebody in this city under my countenance.

Enter Blondello.

BIONDELLO I have seen them in the church together: God send
'em good shipping! But who is here? Mine old master Vincentio!
Now we are undone, and brought to nothing.

VINCENTIO (*seeing Blondello*) Come hither, crack-hemp.

27-28 from Padua,] This Folio reading has been changed by CNS to *from Mantua*, Capell had *from—Mantua* [*aside*]. Malone *from Pisa*, We know from iv ii 77 that the Pedant is from Mantua; and he has been told that Vincentio comes from Pisa (iv ii 94). Pope solved the problem by reading *to Padua*; and this, as an equivocation, and a statement of fact, has much in its favour: but as CNS remarks, Shakespearian texts are prone to confuse the names of Italian cities; and we leave the text unchanged. 32 (*to Vincentio*) added by Capell. 34 a] F¹, ²Q a F²—⁴he Cam, Craig, Chambers, Perry and others a' Kittredge, NCE 'a

BIONDELLO I hope I may choose, sir. 40

VINCENTIO Come hither, you rogue. What, have you forgot me?

BIONDELLO Forgot you! no, sir: I could not forget you, for I never saw you before in all my life.

VINCENTIO What, you notorious villain, didst thou never see thy master's father, Vincentio? 45

BIONDELLO What, my old worshipful old master? Yes, marry, sir: see where he looks out of the window.

VINCENTIO Is't so, indeed?

He beats Biondello.

BIONDELLO Help, help, help! here's a madman will murder me.

Exit.

PEDANT (VINCENTIO) Help, son! help, Signior Baptista! 50

Exit from above.

PETRUCHIO Prithee, Kate, let's stand aside, and see the end of this controversy.

They retire.

Enter Pedant (Vincentio) with Servants, Baptista, Tranio (Lucentio).

TRANIO (LUCENTIO)

Sir, what are you, that offer to beat my servant?

VINCENTIO What am I, sir! nay, what are you, sir? O immortal gods! O fine villain! A silken doublet! a velvet hose! a scarlet 55 cloak! and a copatain hat! O, I am undone! I am undone! While I play the good husband at home, my son and my servant spend all at the university.

TRANIO (LUCENTIO) How now! what's the matter?

BAPTISTA What, is the man lunatic? 60

TRANIO (LUCENTIO) Sir, you seem a sober ancient gentleman by your habit, but your words show you a madman. Why, sir, what 'cerns it you if I wear pearl and gold? I thank my good father, I am able to maintain it.

VINCENTIO Thy father! O villain! he is a sail-maker in Bergamo. 65

BAPTISTA You mistake, sir, you mistake, sir. Pray, what do you think is his name?

VINCENTIO His name! as if I knew not his name: I have brought him up ever since he was three years old, and his name is Tranio.

PEDANT (VINCENTIO) Away, away, mad ass! his name is Lucentio; and he is mine only son, and heir to the lands of me, Signior Vincentio. 70

45 master's] F¹ Q *Mistris* 49 *Exit.*] Added by Cam after Capell. 50 *Exit* . . . *above*] Added by Capell. 52 *They retire*] Added by Theobald. 63 'cerns] F¹ Q *cernes* F²⁻⁴ *concernes* Collier's reading. 69 Tranio] F¹ Q Tronio.

VINCENTIO Lucentio! O, he hath murdered his master! Lay hold on him, I charge you, in the Duke's name. O, my son, my son! Tell me, thou villain, where is my son Lucentio? 75

TRANIO (LUCENTIO) Call forth an officer.

Enter one with an Officer.

Carry this mad knave to the gaol. Father Baptista, I charge you see that he be forthcoming.

VINCENTIO Carry me to the gaol!

GREMIO Stay, officer: he shall not go to prison. 80

BAPTISTA Talk not, Signior Gremio: I say he shall go to prison.

GREMIO Take heed, Signior Baptista, lest you be cony-catched in this business: I dare swear this is the right Vincentio.

PEDANT (VINCENTIO) Swear, if thou dar'st.

GREMIO Nay, I dare not swear it. 85

TRANIO (LUCENTIO) Then thou wert best say that I am not Lucentio.

GREMIO Yes, I know thee to be Signior Lucentio.

BAPTISTA Away with the dotard! to the gaol with him!

VINCENTIO

Thus strangers may be haléd and abused: 90

O monstrous villain!

Enter Biondello, with Lucentio and Bianca.

BIONDELLO O, we are spoiled! and—yonder he is: deny him, forswear him, or else we are all undone.

LUCENTIO (*kneeling*)

Pardon, sweet father.

VINCENTIO Lives my sweet son?

Exeunt Biondello, Tranio, and Pedant, as fast as may be.

BIANCA

Pardon, dear father.

BAPTISTA How hast thou offended? 95

Where is Lucentio?

LUCENTIO Here's Lucentio,

Right son to the right Vincentio;

That have by marriage made thy daughter mine,

While counterfeit supposes bleared thine eyne.

90-91] Prose in Ff Q arranged by Steevens. 91 *Enter . . . Bianca.*] After l. 89 in Ff Q. 94 *Kneeling.*] F¹ Q Kneele. *Exeunt . . . be.*] After l. 93 in Ff Q (Ff Q Exit . . . be) 95-97] Prose in Ff Q. Capell's arrangement. 97 to] Kit-tredge, after Capell *unto*

GREMIO

Here's packing, with a witness, to deceive us all! 100

VINCENTIO

Where is that damnéd villain Tranio,
That faced and braved me in this matter so?

BAPTISTA

Why, tell me, is not this my Cambio?

BIANCA

Cambio is changed into Lucentio.

LUCENTIO

Love wrought these miracles. Bianca's love 105

Made me exchange my state with Tranio,
While he did bear my countenance in the town;
And happily I have arrived at the last
Unto the wishéd haven of my bliss.

What Tranio did, myself enforced him to: 110

Then pardon him, sweet father, for my sake.

VINCENTIO I'll slit the villain's nose, that would have sent me to
the gaol.BAPTISTA But do you hear, sir? Have you married my daughter
without asking my good will? 115VINCENTIO Fear not, Baptista; we will content you, go to: but I
will in, to be revenged for this villany. *Exit.*BAPTISTA And I, to sound the depth of this knavery. *Exit.*

LUCENTIO

Look not pale, Bianca: thy father will not frown.

Exeunt Lucentio and Bianca.

GREMIO

My cake is dough: but I'll in among the rest; 120
Out of hope of all, but my share of the feast. *Exit.*

KATHARINA Husband, let's follow, to see the end of this ado.

PETRUCHIO First kiss me, Kate, and we will.

KATHARINA What, in the midst of the street?

PETRUCHIO What, art thou ashamed of me? 125

KATHARINA No, sir, God forbid; but ashamed to kiss.

PETRUCHIO

Why, then let's home again. Come, sirrah, let's away.

KATHARINA

Nay, I will give thee a kiss: now pray thee, love, stay.

PETRUCHIO

Is not this well? Come, my sweet Kate:

Better once than never, for never too late. *Exeunt.*

SCENE II. PADUA. LUCENTIO'S HOUSE.

Enter Baptista, Vincentio, Gremio, the Pedant, Lucentio, Bianca, Petruchio, Katharina, Hortensio, and Widow, Tranio, Biondello, and Grumio: the Servingmen with Tranio bringing in a banquet.

LUCENTIO

At last, though long, our jarring notes agree:
 And time it is, when raging war is done,
 To smile at scapes and perils overblown.
 My fair Bianca, bid my father welcome,
 While I with self-same kindness welcome *thine*. 5
 Brother Petruchio, sister Katharina,
 And thou, Hortensio, with thy loving widow,
 Feast with the best, and welcome to my house:
 My banquet is to close our stomachs up,
 After our great good cheer. Pray you, sit down;
 For now we sit to chat, as well as eat. 10

PETRUCHIO

Nothing but sit and sit, and eat and eat!

BAPTISTA

Padua affords this kindness, son Petruchio.

PETRUCHIO

Padua affords nothing but what is kind.

HORTENSIO

For both our sakes, I would that word were true. 15

PETRUCHIO

Now, for my life, Hortensio fears his widow.

WIDOW

Then never trust me, if I be afraid.

PETRUCHIO

You are very sensible, and yet you miss my *sense*:
 I mean, Hortensio is afraid of you.

WIDOW

He that is giddy thinks the world turns round. 20

PETRUCHIO

Roundly replied.

KATHARINA

Mistress, how mean you that?

WIDOW

Thus I conceive by him.

SCENE II.] Added by Steevens. In Chambers v i. F¹⁻³ Q, Actus Quintus. F⁴, Scena Quarta. *Enter . . . banquet.*] F¹, Enter Baptista, Vincentio, Gremio, the Pedant, Lucentio, and Bianca. Tranio, Biondello, Grumio, and Widdow: The Servingmen with Tranio bringing in a Banquet. 2 done.] Ff Q *come*, Rowe's emendation, generally adopted. 17 widow] F¹ Q Wid. F¹⁻⁴ Hor.

PETRUCHIO

Conceives by me! How likes Hortensio that?

HORTENSIO

My widow says, thus she conceives her tale.

PETRUCHIO

Very well mended. Kiss him for that, good widow.

25

KATHARINA

'He that is giddy thinks the world turns round :'

I pray you, tell me what you meant by that.

WIDOW

Your husband, being troubled with a shrew,

Measures my husband's sorrow by his woe :

And now you know my meaning.

30

KATHARINA

A very mean meaning.

WIDOW

Right, I mean you.

KATHARINA

And I am mean, indeed, respecting you.

PETRUCHIO To her, Kate!

HORTENSIO To her, widow!

PETRUCHIO

A hundred marks, my Kate does put her down.

35

HORTENSIO That's my office.

PETRUCHIO

Spoke like an officer : ha' to thee, lad!

Drinks to Hortensio.

BAPTISTA

How likes Gremio these quick-witted folks?

GREMIO

Believe me, sir, they butt together well.

BIANCA

Head, and butt! an hasty-witted body

40

Would say your head and butt were head and horn.

VINCENTIO

Ay, mistress bride, hath that awakened you?

BIANCA

Ay, but not frightened me ; therefore I'll sleep again.

PETRUCHIO

Nay, that you shall not : since you have begun,

Have at you for a bitter jest or two!

45

39 butt together well.] Ff Q *But together well.* Rowe *butt heads together well.* Capell *but heads well together.* CNS thinks the line should possibly run "Believe me, they butt heads together well." 40 an] Craig a 45 bitter] Ff Q *better* Capell's reading.

BIANCA

Am I your bird? I mean to shift my bush;
And then pursue me as you draw your bow.
You are welcome all.

Exeunt Bianca, Katharina, and Widow.

PETRUCHIO

She hath prevented me. Here, Signior Tranio,
This bird you aimed at, though you hit her not;
Therefore a health to all that shot and missed. 50

TRANIO

O, sir, Lucentio slipped me like his greyhound,
Which runs himself, and catches for his master.

PETRUCHIO

A good swift simile, but something currish.

TRANIO

'Tis well, sir, that you hunted for yourself: 55
'Tis thought your deer does hold you at a bay.

BAPTISTA

O ho, Petruchio! Tranio hits you now.

LUCENTIO

I thank thee for that gird, good Tranio.

HORTENSIO

Confess, confess, hath he not hit you here?

PETRUCHIO

A has a little galled me, I confess; 60
And, as the jest did glance away from me,
'Tis ten to one it maimed you two outright.

BAPTISTA

Now, in good sadness, son Petruchio,
I think thou hast the veriest shrew of all.

PETRUCHIO

Well, I say no: and therefore, for assurance 65
Let's each one send unto his wife;
And he whose wife is most obedient,
To come at first when he doth send for her,
Shall win the wager which we will propose.

HORTENSIO

Content. What is the wager?

LUCENTIO

Twenty crowns. 70

48 *Exeunt . . . Widow.*] Ff Q Exit Bianca. 57 O ho,] Ff Q *Oh, Oh* Kittredge
O, O, 65 for] F¹ Q *sir* F²⁻⁴ *for* 66] Short line. Capell *Please you, let's*; and
various other proposals to fill the line. Chambers *Let us each* 70 What is] Ff
Q *What's* Steevens' change. Bond *What's*

PETRUCHIO Twenty crowns!

I'll venture so much of my hawk or hound,
But twenty times so much upon my wife.

LUCENTIO

A hundred then.

HORTENSIO Content.

PETRUCHIO A match! 'tis done.

HORTENSIO

Who shall begin?

LUCENTIO That will I.

75

Go, Biondello, bid your mistress come to me.

BIONDELLO I go.

Exit.

BAPTISTA

Son, I'll be your half, Bianca comes.

LUCENTIO

I'll have no halves: I'll bear it all myself.

Enter Biondello.

How now! what news?

BIONDELLO Sir, my mistress sends you word

80

That she is busy, and she cannot come.

PETRUCHIO

How! she is busy, and she cannot come!

Is that an answer?

GREMIO Ay, and a kind one too:

Pray God, sir, your wife send you not a worse.

PETRUCHIO I hope, better.

85

HORTENSIO

Sirrah Biondello, go and entreat my wife

To come to me forthwith.

Exit Biondello.

PETRUCHIO O, ho! entreat her!

Nay, then she must needs come.

HORTENSIO I am afraid, sir,

Do what you can, yours will not be entreated.

Enter Biondello.

Now, where's my wife?

90

BIONDELLO

She says you have some goodly jest in hand:

She will not come; she bids you come to her.

78 I'll] F¹⁻³ Q *Ile* F⁴ *I'le* Capell, Craig, Kittredge *I will* 82-88] Prose in Ff Q. Rowe's arrangement. 82 she is] Ff Q *she's* Capell's change. 88-90 I am . . . wife?] Two lines in Ff ending *can . . . wife?* Capell's arrangement.

PETRUCHIO

Worse and worse; she will not come! O vile,
Intolerable, not to be endured!

Sirrah Grumio, go to your mistress:

Say, I command her come to me.

95

Exit Grumio.

HORTENSIO

I know her answer.

PETRUCHIO

What?

HORTENSIO

She will not.

PETRUCHIO

The fouler fortune mine, and there an end.

BAPTISTA

Now, by my holidame, here comes Katharina!

Enter Katharina.

KATHARINA

What is your will, sir, that you send for me?

100

PETRUCHIO

Where is your sister, and Hortensio's wife?

KATHARINA

They sit conferring by the parlour fire.

PETRUCHIO

Go, fetch them hither: if they deny to come,
Swinge me them soundly forth unto their husbands:

Away, I say, and bring them hither straight.

105

Exit Katharina.

LUCENTIO

Here is a wonder, if you talk of a wonder.

HORTENSIO

And so it is: I wonder what it bodes.

PETRUCHIO

Marry, peace it bodes, and love, and quiet life,
An awful rule, and right supremacy;
And, to be short, what not, that's sweet and happy?

110

BAPTISTA

Now, fair befall thee, good Petruchio!
The wager thou hast won; and I will add
Unto their losses twenty thousand crowns;
Another dowry to another daughter,
For she is changed, as she had never been.

115

93, 94 Worse . . . endured!] Two lines in Ff Q ending *come: . . . Indur'd:*
Steevens' arrangement. 106 of a wonder.] S. Walker conj., CNS *of wonder*.
Hudson *of wonders*.

PETRUCHIO

Nay, I will win my wager better yet,
 And show more sign of her obedience,
 Her new-built virtue and obedience.
 See where she comes and brings your froward wives
 As prisoners to her womanly persuasion. 120

Enter Katharina, with Bianca and Widow.

Katharine, that cap of yours becomes you not:
 Off with that bauble, throw it under-foot.

WIDOW

Lord, let me never have a cause to sigh,
 Till I be brought to such a silly pass!

BIANCA

Fie, what a foolish duty call you this? 125

LUCENTIO

I would your duty were as foolish too:
 The wisdom of your duty, fair Bianca,
 Hath cost me an hundred crowns since supper-time.

BIANCA

The more fool you, for laying on my duty.

PETRUCHIO

Katharine, I charge thee, tell these headstrong women 130
 What duty they do owe their lords and husbands.

WIDOW

Come, come, you're mocking: we will have no telling.

PETRUCHIO

Come on, I say; and first begin with her.

WIDOW

She shall not.

PETRUCHIO

I say she shall: and first begin with her. 135

KATHARINA

Fie, fie! unknot that threatening unkind brow;
 And dart not scornful glances from those eyes,
 To wound thy lord, thy king, thy governor:
 It blots thy beauty as frosts do bite the meads,
 Confounds thy fame as whirlwinds shake fair buds, 150
 And in no sense is meet or amiable.
 A woman moved is like a fountain troubled,
 Muddy, ill-seeming, thick, bereft of beauty;

122 bauble.] Ff Q *babble*, Rowe's change. 128 Hath cost me an] Ff Q *Hath cost me five* We follow Rowe, Cam, Craig and others. Pope *Cost me an Capell Cost me a* Singer, CNS *Hath cost one* Hudson, Kittredge *Hath cost me a* 130, 131] Prose in Ff Q. Rowe's arrangement. 136 threatening] F^a *threatning* F^a *threatning* Cam and others *threatening* Kittredge *threatning*

- And while it is so, none so dry or thirsty
Will deign to sip or touch one drop of it. 145
Thy husband is thy lord, thy life, thy keeper,
Thy head, thy sovereign ; one that cares for thee,
And for thy maintenance commits his body
To painful labour both by sea and land,
To watch the night in storms, the day in cold, 150
Whilst thou liest warm at home, secure and safe ;
And craves no other tribute at thy hands
But love, fair looks and true obedience :
Too little payment for so great a debt. . . .
Such duty as the subject owes the prince 155
Even such a woman oweth to her husband ;
And when she is froward, peevish, sullen, sour,
And not obedient to his honest will,
What is she but a foul contending rebel,
And graceless traitor to her loving lord? 160
I am ashamed that women are so simple
To offer war where they should kneel for peace ;
Or seek for rule, supremacy and sway,
When they are bound to serve, love and obey.
Why are our bodies soft and weak and smooth, 165
Unapt to toil and trouble in the world,
But that our soft conditions and our hearts
Should well agree with our external parts?
Come, come, you froward and unable worms!
My mind hath been as big as one of yours, 170
My heart as great, my reason haply more,
To bandy word for word and frown for frown ;
But now I see our lances are but straws,
Our strength as weak, our weakness past compare,
That seeming to be most which we indeed least are. 175
Then vail your stomachs, for it is no boot,
And place your hands below your husband's foot :
In token of which duty, if he please,
My hand is ready, may it do him ease.
- PETRUCHIO
Why, there's a wench! Come on, and kiss me, Kate. 180
- LUCENTIO
Well, go thy ways, old lad ; for thou shalt ha't.
- VINCENTIO
'Tis a good hearing, when children are toward.

148 maintenance commits] Ff Q *maintenance*. *Commits* We follow Cam. Chambers, Kittredge, *maintenance*; *commits* Craig, Bond, Perry, CNS, NCE, *maintenance commits* 157 she is] Pope, Craig *she's*

LUCENTIO

But a harsh hearing, when women are froward.

PETRUCHIO Come, Kate, we'll to bed.

We three are married, but you two are sped.

185

'Twas I won the wager, though you hit the white;
To Lucentio.

And, being a winner, God give you good night!

Exeunt Petruchio and Katharina.

HORTENSIO

Now, go thy ways; thou hast tamed a curst shrow.

LUCENTIO

'Tis a wonder, by your leave, she will be tamed so. *Exeunt.*

186 *To Lucentio.*] Added by Malone. 187 *Exeunt . . . Katharina.*] Ff Q Exit Petruchio. Rowe added and Kath. 189 *Exeunt.*] added by Rowe. The Quarto of *A Shrew*, 1594, ends the play thus:

Then enter two bearing *Slie* in his
 Owne apparell againe, and leaues him
 Where they found him, and then goes out.
 Then enter the *Tapster*.

Tapster. Now that the darksome night is ouerpast,
 And dawning day apeares in cristall sky,
 Now must I hast abroad: but soft whose this?
 What *Slie* oh wondrous hath he laine here allnight,
 Ile wake him, I thinke he's starued by this,
 But that his belly was so stuf with ale,
 What how *Slie*, Awake for shame.

Slie. *Sim* gis some more wine: whats all the
 Plaiers gon: am not I a Lord?

Tapster. A Lord with a murrin: come art thou drunken still?

Slie. Whose this? *Tapster*, oh Lord sirra, I have had
 The brauest dreame to night, that euer thou
 Hardest in all thy life.

Tapster. I marry but you had best get you home.
 For your wife will course you for dreeming here to night,

Slie. Will she? I know now how to tame a shrew,
 I dreamt vpon it all this night till now,
 And thou hast wakt me out of the best dreame
 That euer I had in my life, but Ile to my
 Wife presently and tame her too
 And if she anger me.

Tapster. Nay tarry *Slie* for Ile go home with thee,
 And heare the rest that thou hast dreamt to night.

Exeunt Omnes.

FINIS

LOVE'S LABOUR'S LOST

THE text of *Love's Labour's Lost* is derived from the Quarto of 1598: A pleasant Conceited Comedie called, Loues labors lost. As it vvas presented before her Highnes this last Christmas. Newly corrected and augmented. By W. Shakespere . . . Imprinted at London by W. W— [William White] for Cuthbert Burby, 1598. The Folio text of 1623 was based on the Quarto; and the second Q. of 1631, which is of comparatively minor value textually, was based on the Folio. The expression 'newly corrected and augmented' in Q. is taken to mean that a surreptitious and unsatisfactory edition had previously appeared and that the 1598 Q. was an authorised edition intended to supersede it.¹ From one cause and another, Q. is distinguished by prolific error and muddle. The foreign quotations, including the Latin, are mangled; many speech-prefixes are confused and erroneous; old passages, evidently revised by the author, are printed together with the revisions; individual types (*u* and *d*, etc.) are in places inverted or omitted, giving queer readings; many of the characters have alternative speech-prefixes; some words are misread; and in one place (v ii 658) part of the text appears as a stage-direction. Q. has no indication of Acts and Scenes; and the evidence goes to show that it was probably set up from the author's own MS., with the result that some of his spellings may survive in the print, such as *bancrout* (i i 27), *apethaton* (i ii 12), *Iernane* (iii i 171), *annothanize* (iv i 65), *shooter* (suitor, iv i 102), *epythithes* (iv ii 7), *perst* (iv ii 75), *dungil* (v i 64), *ortagriphie* (v i 17).² The Folio corrected some of the Quarto printing errors and added others; and divided the text disproportionately into Acts, with headings and comparative lengths as follows: Actus primus, 17.6 per cent; Actus Secunda, 9.6; Actus Tertius, 7.2; Actus Quartus, 25.6; and Actus Quintus (for Quintus), 40 per cent.

Many verse-forms are used: blank verse, heroic couplets, and pentameters with interlaced rhymes. Verses in sonnet form occur at iv ii 95 (in alexandrines) and iv iii 54 (both printed in *The Passionate Pilgrim*, 1599); and at i i 80, iv iii 21, i i 160 (with some additional lines), and v ii 394 (in extended form). The *Venus and Adonis* stanza is used at iv i 81, iv iii 208 and v ii 580. Fifteeners with double rhymes occur in stanzaic form (ab ab cc) at iv ii 50, with exaggerated alliteration and word-play; fourteeners at v ii 548; and alexandrines at ii v 557. The metre of the stanza at iv iii 95 (which metre recurs in later

¹ Pollard: SF, 47, 49; see also Pollard: FQ, and Adams, 516.

² See Dover Wilson, CNS, 103, for a fuller list.

plays) may be taken as acephalous iambic couplets, or trochaics; and this poem was printed in both the *Passionate Pilgrim* and *England's Helicon*, 1600. Moth's verses at i ii 85 are in eight-and-six ballad metre. The genial Boyet indulges in anapests in ii i 233, and doggerel appropriately crops up here and there. Popular catches and songs appear in iii i 24 (The hobby-horse is forgot); iv i 119 (Thou canst not hit it); iv ii 126 (Trip and go, my sweeting) and Armado alludes to the favorite ballad of Cophetua in i ii 95 and iv i 63. The song at the end is described by Kittredge as one of the best in the world and John Bailey says of it that the "whole play will not weigh in the balance against a few lines of song."¹ The play is thus exceptionally rich in metrical forms; and the proportion of rhymed verse in the text is greater than in any other Shakespearian play.² *Love's Labour's Lost* thus obviously belongs to the period when the poet was busy with his poems. Malone, Furness and others have drawn attention to correspondence between the play and the *Sonnets*, and Quiller-Couch and Dover Wilson (who also detect echoes in the play of *Venus and Adonis* and *Lucrece*) have noted some.³ Such correspondences are: ii i 13 with Sonnet LXXXIII; iii i 176 and iv iii 242 with CXXVII, CXXXII; iv iii 296 with XIV; and v ii 820 with XXIV.⁴

From the time of Charles Gildon (1710), it has been usual to detect in the play evidences of Shakespeare's youthful handiwork,⁵ particularly by reason of the large amount of rhyme and stanzaic verse which it contains. Rhyme and stanzas, however, were probably introduced in exceptional proportions to suit a special audience. Malone thought the play one of the poet's 'earliest essays' and dated it 1591 (but later, 1594), with some additions by 1597 when it was presented before the Queen.⁶ Knight's date is about 1589; and, in general, critics like Staunton, Dyce and Furnivall favoured a very early date; but Halliwell-Phillips thought that 1598 suited the external and internal evidence.⁷ Lee gave the play priority in time over all of Shakespeare's productions.⁸ Cross and Brooke argue for a date not later than 1590⁹; and Chambers and Kittredge favour 1594-5, and Taylor, 1596.¹⁰ Dates have thus varied from 1589 to 1598: but some editors have found evidence of later revision within the play; and naturally have tended to date that revision in or by 1597, the date of the royal performance.

¹ Kittredge, 193; Bailey, 77.

² In Chambers' tables, 1,150 lines of rhyme and 584 of blank verse. Chambers: WS, ii, 398.

³ CNS, xxiv-xxvii.

⁴ A more elaborate list was given by C. F. McClumpha in MLN, 1900, xv 335: see also Furness, 339.

⁵ Furness, 327.

⁶ *Ibid*, 329; Chambers: WS, i 338; Chambers: ES, ii 194.

⁷ Furness, 335-336.

⁸ Lee, 102.

⁹ Cross-Brooke, 133.

¹⁰ Chambers: WS, i 270, 335; Kittredge, 193; Taylor, 75.

The main evidence adduced in favour of later revision is the different versions of speech-prefixes, or errors in them, and the duplication in substance occurring in Biron's speeches in iv iii 283-359, and in v ii, where ll. 820-852 were no doubt meant to replace ll. 800-805.¹ Dover Wilson, reviewing these facts and the speech-prefixes and stage-directions, concludes that two drafts are discernible in the text, the first dated 1593 and the second, 1597, the greater part of the revision being in the last two acts.² W. Sherard Vines sees evidence of perhaps two stages of revision (c. 1593-4 and 1597).³ Charlton dated the original draft 1592, with slight revision for the performance of 1597⁴; but Cross and Brooke consider that the large discrepancy between mature and immature work indicates more extensive revision.⁵ On the other hand, Chambers writes that it is by no means clear the Biron's duplicated passages were made at a re-writing of the play; the 'cancelled' passages can be just as well interpreted as false starts at the time of writing. Nor, so far as style is concerned, does Chambers see evidence for two dates or even a very early date. He thinks (as Miss Greta Hjort also suggested)⁶ that if a lost surreptitious Q. ever turns up, some of the supposed evidence for revision may be found to be due to the use of a heavily corrected copy as the basis for our Q.⁷ Kittredge declared that the odd features adduced in support of belated revision were otherwise explicable. Greg thinks the duplications more likely to have come about in the course of writing than by later revision and that the mixed speech-prefixes can be explained by the author's practice, as observed by McKerrow,⁸ of alterations in the course of writing, and by some blunders.⁹

Austin K. Gray, in a persuasive narrative of contemporary events, seeks to show that the play was first produced before the Queen at Tichfield House, Hampshire, on September 2, 1591, and was there used by Southampton as a means of evading his betrothal to Elizabeth de Vere, which Burleigh was trying to enforce.¹⁰ Dover Wilson and Quiller-Couch believe that the play was written in 1593 for a private performance during the plague, in the house of a nobleman,—possibly Southampton¹¹; and they associate this with the reference to 'the school of night' (iv iii 249) which they think is a topical hit at Raleigh's coterie

¹ Charlton's view in *A Textual Note on LLL* in *The Library* viii 355-370, following Capell's idea, was that Shakespeare first intended to embody the motive of mistaken-identity in ii i; but altered his mind and shifted it to v ii. This meant changes in speech-prefixes in ii i which were improperly carried out. Dover Wilson developed the idea. See footnote to ii i 114.

² CNS, 116, 127-128.

³ Morgan-Vines, 24.

⁴ MLR, July-Oct., 1918.

⁵ Cross-Brooke, 134.

⁶ MLR, 1926, xxi 140.

⁷ Chambers: WS, i 333-335.

⁸ McKerrow, 56-60.

⁹ Greg: EP, 127-128.

¹⁰ PMLA, xxxix 581-611.

¹¹ CNS, xxxiv.

bent on the study of the new Copernican astronomy¹; in which case *The Shadow of Night*, of 1594, by Chapman, one of the coterie, has some importance for the date of our play. On 'The School of Night' idea opinions are much divided.²

A further indication of date has been seen in the Russian episode (v ii 121). A Russian deputation was at the London Court in 1582-3; and this has been thought to have prompted the playwright; but Chambers and Rupert Taylor have drawn attention to the record in the *Gesta Grayorum*³ of the pseudo-ambassador from Russia and his train in the Gray's Inn revels of January-February, 1595, during which revels *The Comedy of Errors* was played. This record refers also to an 'Army of Negro Tartars' which may explain the blackamoors in v ii 157; and Taylor thinks, with some reason, that the Gray's Inn revels may account for the Russian disguise in the play.⁴ Other references are more definite. Charlton showed that Armado's 'first and second cause' (i ii 52) came from Segar's *Book of Honor and Arms*, 1590; and Hart that Holofernes' 'piercing a hogshead' (iv ii 78) echoes a phrase in Gabriel Harvey's *Pierce's Supererogation*, 1593.

The case for the heavy revision of the play at a later date seems doubtful; and we must assume, in that case, that it stands, including the revised passages, substantially as it first was written. The date of 1595 seems to suit the probabilities established by internal and external data. Frances A. Yates, who feels that the play was 'reeled off all in one piece' and has made a grand summation of theses and evidence (up to 1936), also favours 1595.⁵

It has been suggested that Shakespeare derived his plot from a French or Italian source. The play can hardly be said to have a plot and is rather a series of episodes in which two coterie, the Court set and the countryside folk, with Armado as a link between them, form, as Pater put it, a series of pictorial groups.⁶ The low-comedy characters are derived in part from the *Commedia dell'Arte* of Italy⁷: Holofernes, the

¹ *Ibid.*, xxviii-xxxiv. See also *University of Edinburgh Journal*, 1942, p. 218.

² For Marlowe's connexion with this 'School' of Raleigh's, see Boas: Marlowe, 263.

³ Ed. Greg, Malone Socy., 1914, 20. Chambers: WS, i 336.

⁴ Taylor, 72. But, says A. K. Gray in MLN, xlviii 118, why may not Gray's Inn have copied from Shakespeare, in which case the revels' date is no evidence? The same argument would apply to many other echoes in *LLL* and is hardly tenable. Apart from this, Fred Sorensen in MLN, L 499, pointed out the description in Hall and Holinshed of a similar episode at a banquet of Henry VIII's. Ritson had already drawn attention to this and Lee doubted the connexion. See Furness, 243, and Lee, *Gentleman's Magazine*, Oct. 1880, 454.

⁵ Yates, 169, 171.

⁶ Pater: A 163; Ralli, i 487.

⁷ For the Italian prototypes, see Lea, ch. ii and vi.

traditional Pedant; Armado, the Braggart (but ultimately akin to the Miles Gloriosus of Classical comedy), and Moth, his Zanni (though Biron likens Boyet to that character); Nathaniel, the Parasite; Costard, the knowing rustic; Jaquenetta, the sophisticated peasant girl. The alternative speech-prefixes to this group of characters—Pedant, Braggart, Page, Curate, Clown, Constable, and Maid, as well as those for the Court characters, give a glimpse of Shakespeare at work, of his keeping the types of character in mind, the actual names being a secondary matter. Unmistakably, the names of Biron, Longaville and Dumaine (de Maine or de Mayenne, Navarre's opponent or d'Aumont his supporter) are those of nobles associated, in his struggle against the League, with Henry of Navarre. The Duke de Mercade and de la Mothe were also known. The Princess's visit in the play may be based on the visit of Catherine of France to Henry at St. Bris in 1586 or, according to Lefranc, a visit of his wife, Marguerite de Valois, at Nérac in 1588; and it may owe something to negotiations of Charles, King of Navarre, in 1403, involving lands and 200,000 crowns, and recorded in *Monstrelet's Chronicle*.¹ (See ii 128-165.) It has been thought odd that Shakespeare changed the King's name to that of Ferdinand, and suppressed any reference to his accession. The names Alençon, Falconbridge and Perigort are, moreover, in this connexion fictitious (though Alençon was Marguerite's brother and the Birons² derived their title from Biron in Périgord). Campbell suggests that Shakespeare heard of Navarre affairs in some great house³: but the trick of attaching historical names to a plot, in order to gain verisimilitude, was common enough, although such a matter was not to be pressed too closely, especially where a contemporary crowned head was involved.

The Pedant, Thubal Holoferne, was Gargantua's tutor in *Rabelais*⁴: thence, no doubt, came the name of Holofernes. Warburton identified him with Florio; in which he is strongly supported by the Countess de Chambrun,⁵ among others. Holofernes is Protean in identifications, and Armado has also many conjectural aliases. There can be no doubt that in this play Shakespeare exercises his not unkindly humour on contemporaries identifiable by the audience, the secret of which is in many cases now lost, but many identifications have been attempted. Miss

¹ CNS, 129; Lee: *Gentleman's Magazine*, Oct. 1880, 447-458; Lee, 103; Furness, 342-348. On the negotiations in the play, see Taylor, 29.

² There were two Birons sometimes confused: the father, Armand de Gontaut, killed at Epemay in 1592, and his son Charles, beheaded in 1602. See *Camb. Mod. Hist.*, iii 52, 680; and Oral S. Coad in *MLN*, xxxi 1916, 123-4.

³ Campbell, 19.

⁴ Urquhart's translation, London, Navarre Society, i 47. The name came, perhaps direct, from *Judith* in the Apocrypha.

⁵ Longworth Chambrun, 163-179: this exposition is based largely on Florio's *First and Second Fruits*, 1578 and 1591.

Frances A. Yates will not have these identifications pressed too far. That Florio is in the play is, for her, undeniable; but Holofernes, though a stock pedant and stuffed with traits reminiscent of contemporaries, is yet himself. Shakespeare, she thinks, poured into his play topical satire aimed at a number of people, mixed with Gray's Inn gossip and slang. John Eliot in his *Ortho-epla Gallica*, 1593, attacked Florio, and there are resemblances between some of his jokes and some in the play. Eliot becomes a link: a speech identified as his is inserted in Harvey's *Pierces Supererogation* and leads to Chapman and his *Shadow of Night*, and hence, the 'School of Night,' associated with the Raleigh coterie.¹ Finally, T. W. Baldwin, who has gathered a vast amount of material on the Holofernes and educational questions, considers him as simply and absolutely the complete *abcedarius* of Elizabethan times.²

The Elizabethans rediscovered the wealth and power of the English language and set out to increase and delight in its glories. Ascham admonished men on the importance of the *word* itself,³ and writer after writer, as may be seen in Gregory Smith's pages, gave the world his views and guidance on language, grammar, metre, the poetic art and dramatic propriety. Surrey, Wyatt, Sidney and Spenser set their tremendous poetic standards; Lyly in *Euphues*, Sidney in *Arcadia*, printed their calculatedly ornate prose; and the polemical brochures of the day were masses of verbal jugglery and Latin and other quotations in which author and reader delighted. The very exuberance of the age meant, however, that all this verbal enthusiasm would sometimes assume exaggerated forms, even in man-to-man speech, in violation of that 'decorum,' or measured appropriateness, which the wiser spirits advocated: so the Braggarts, Pedants, Parasites, Fantastics and point-device or effusive Courtiers could rejoice in a linguistic style matching the rest of their follies. It is all this that Shakespeare reflects with good-humoured banter in *Love's Labour's Lost*. This, and the data it gives, fragmentary but informative, into the poet's position in society, his craftsmanship, and the affairs of the day, render the play important: but the critics have not been kind to it. In phrases which Bailey⁴ applauded, Johnson's verdict is that in this play "there are many passages, mean, childish and vulgar . . . But there are scattered, through the whole, many sparks of genius; nor is there any play that has more evident marks of the hand of *Shakespeare*."⁵ "If we were," says Hazlitt, "to part with any of the author's comedies, it should be this."⁶ Among

¹ Yates, 25-26. There is much 'I believe' in this book, but the evidence on which to form conclusions on the identification of characters is fragmentary and elusive, and affirmation on many points is hazardous.

² Baldwin: PS, 147; Baldwin: LG, i 728-729 and chapter vii.

³ Gregory Smith, i 6.

⁴ Bailey, 75-6.

⁵ Johnson, 89.

⁶ Hazlitt, 206.

the older critics Ulrici has a good word to say: "In scarcely another piece is so great an influence allowed to wit and humour, and to harmless satire and intrigue. In a certain sense the whole is nothing but a lively game at ball with joke and banter, a sparkling of antithesis and fun—a perpetual rivalry of wit between the lists of sense and reason."¹

The play was no doubt first written for a special aristocratic audience, and the lavish rhymed verse suited its taste, as well as the allusions to Courtly pastime,—riding, hunting, tilting, archery, bowls, tennis, greyhound racing, cards, dice, darts, dancing, masquerades and the affairs of arms. But the fresh air of Stratford also blows through the play; and we must not forget the references to wakes, wassails and fairs, and the children's games, more sacks to the mill, flapdragon, whiptop, and pushpin.

¹ Ulrici, 83.

DRAMATIS PERSONÆ

FERDINAND, King of Navarre.

BIRON,

LONGAVILLE, } Lords attending on the King.

DUMAIN,

BOYET,

MARCADE, } Lords attending on the Princess of France.

DON ADRIANO DE ARMADO, a fantastical Spaniard.

SIR NATHANIEL, a curate.

HOLOFERNES, a schoolmaster.

DULL, a constable.

COSTARD, a clown.

MOTH, page to Armado.

A Forester.

The Princess of France.

ROSALINE,

MARIA,

KATHARINE,

JAQUENETTA, a country wench.

Lords, Attendants, &c.

SCENE—*Navarre.*

Dramatis Personæ. First printed by Rowe. In the Quarto Ferdinand is variously designated Ferdinand or Navarre or simply King or Duke; but Ferdinand does not appear in the text. Biron is spelt Berowne (pronounced Beroon, with accent on *oon*) and some editors (Craig, CNS, Cross-Brooke, and Kittredge, for example) retain this spelling in preference to the Biron of F^a. For the QF Marcade, Rowe misprinted Macard and editors followed until Capell read *Mercade*. Cam has *Mercade* in *Dramatis Personæ* but *Marcade* in text. From v ii 700, Keightley treated the word as trisyllabic *Mercadè*; and CNS reads *Mercadé*. Adriano appears exceptionally as Adriana and Armado has an alternative Armatho. Alternatives to Nathaniel (Curate), Holofernes (Pedant), Costard (Clown), Moth (Page or Boy), Dull (Constable), Princess (Queen) and Lady or Ladies for the Princess's attendants, appear in the Notes.

LOVE'S LABOUR'S LOST

ACT I

SCENE I. THE KING OF NAVARRE'S PARK.

Enter Ferdinand, King of Navarre, Biron, Longaville, and Dumain.

KING

Let fame, that all hunt after in their lives,
 Live registered upon our brazen tombs,
 And then grace us in the disgrace of death;
 When, spite of cormorant devouring Time,
 Th' endeavour of this present breath may buy 5
 That honour which shall bate his scythe's keen edge,
 And make us heirs of all eternity.
 Therefore, brave conquerors,—for so you are,
 That war against your own affections
 And the huge army of the world's desires,— 10
 Our late edict shall strongly stand in force:
 Navarre shall be the wonder of the world;
 Our court shall be a little Academe,
 Still and contemplative in living art.
 You three, Biron, Dumain, and Longaville, 15
 Have sworn for three years' term to live with me
 My fellow-scholars, and to keep those statutes
 That are recorded in this schedule here.
 Your oaths are passed; and now subscribe your names,
 That his own hand may strike his honour down 20
 That violates the smallest branch herein:
 If you are armed to do as sworn to do,
 Subscribe to your deep oaths, and keep it too.

LONGAVILLE

I am resolved; 'tis but a three years' fast:
 The mind shall banquet, though the body pine. 25

ACT I. SCENE I.] No heading in Q. F¹ Actus Primus. F²—⁴ Actus Primus. Scena Prima. THE . . . PARK.] Added by Cam. The speech-prefixes in this Scene are: Quarto: Ferdinand, Ferd, Fer; Longauill, Longa, Lon; Dumaine, Duma, Dum; Berowne, Berow, Bero, Ber; Constab, Const, Antho (for Anthony Dull); Clowne, Clow, Clo, Cost. In the Folio: Ferdinand, Ferd, Fer, Kin; Longauill, Longa, Lon; Dumane, Dum; Berowne, Berow, Bero, Ber; Const, Con, Anth; Clow, Clo, Cost. 5 Th' endeavour] Q *Thendeuour* F¹, ^a *Th'endeuour* F², ^b *Th' endeauour* Cam, Craig, Chambers *The endeavour*

Fat paunches have lean pates ; and dainty bits
Make rich the ribs, but bankrupt quite the wits.

DUMAIN

My loving lord, Dumain is mortified.
The grosser manner of these world's delights
He throws upon the gross world's baser slaves. 30
To love, to wealth, to pomp, I pine and die;
With all these living in philosophy.

BIRON

I can but say their protestation over ;
So much, dear liege, I have already sworn,
That is, to live and study here three years. 35
But there are other strict observances ;
As, not to see a woman in that term,
Which I hope well is not enrolled there ;
And one day in a week to touch no food,
And but one meal on every day beside, 40
The which I hope is not enrolled there ;
And then, to sleep but three hours in the night,
And not be seen to wink of all the day,—
When I was wont to think no harm all night,
And make a dark night too of half the day,— 45
Which I hope well is not enrolled there.
O, these are barren tasks, too hard to keep,
Not to see ladies, study, fast, not sleep!

KING

Your oath is passed to pass away from these.

BIRON

Lct me say no, my liege, and if you please. 50
I only swore to study with your Grace,
And stay here in your court for three years' space.

LONGAVILLE

You swore to that, Biron, and to the rest.

BIRON

By yea and nay, sir, then I swore in jest.
What is the end of study? let me know. 55

KING

Why, that to know, which else we should not know.

26-27 Fat . . . wits.] Q *bancrout* Ff *bankerout* Quoted as Shakespeare's in *England's parnassus*, 1600; also quoted in T. Walkington's *Optick glasse of Hymors*, 1607, as:

*Fat paunches make leane pates & grosser bits
Enrich the ribs but bankrupt quite the wits.*

31 pomp.] Q *pome*, 32 With all] Kellner conj. *Without* living] Q *lyning*

BIRON

Things hid and barred, you mean, from common sense?

KING

Ay, that is study's godlike recompence.

BIRON

Come on, then ; I will swear to study so,
To know the thing I am forbid to know : 60

As thus,—to study where I well may dine,

When I to feast expressly am forbid ;

Or study where to meet some mistress fine,

When mistresses from common sense are hid ;

Or, having sworn too hard a keeping oath, 65

Study to break it, and not break my troth.

If study's gain be thus, and this be so,

Study knows that which yet it doth not know.

Swear me to this, and I will ne'er say no.

KING

These be the stops that hinder study quite, 70

And train our intellects to vain delight.

BIRON

Why, all delights are vain ; but that most vain,

Which, with pain purchased, doth inherit pain :

As, painfully to pore upon a book

To seek the light of truth ; while truth the while 75

Doth falsely blind the eyesight of his look.

Light seeking light doth light of light beguile :

So, ere you find where light in darkness lies,

Your light grows dark by losing of your eyes.

Study me how to please the eye indeed, 80

By fixing it upon a fairer eye ;

Who dazzling so, that eye shall be his heed,

And give him light that it was blinded by.

Study is like the heaven's glorious sun,

That will not be deep-searched with saucy looks. 85

Small have continual plodders ever won,

Save base authority from others' books.

57 barred,] Q *hard* common] Q *cammon* 59 Come on,] Q *Com' on* CNS, Kittredge follow Q: a pun with *common* l. 57. 62 feast] Q Ff *fast* Theobald's emendation. 77 Light seeking light doth] Q Ff *Light seeking light, doth* (F¹ *seeking ? for seeking*). Theobald inserted a comma after the first *Light* and many editors follow. The meaning seems to be that light (the eyes) seeking the light of truth in books, is injured by over-application. See also Furness 19. Kellner prints a suggestion that *seeking* contains an l:k misprint and should be *seeling*.

These earthly godfathers of heaven's lights,
 That give a name to every fixed star,
 Have no more profit of their shining nights 90
 Than those that walk and wot not what they are.
 Too much to know, is to know nought but fame;
 And every godfather can give a name.

KING

How well he's read, to reason against reading!

DUMAIN

Proceeded well, to stop all good proceeding! 95

LONGAVILLE

He weeds the corn, and still lets grow the weeding.

BIRON

The spring is near, when green geese are a-breeding.

DUMAIN

How follows that?

BIRON

Fit in his place and time.

DUMAIN

In reason nothing.

BIRON

Something, then, in rhyme.

KING

Biron is like an envious sneaping frost, 100
 That bites the first-born infants of the spring.

BIRON

Well, say I am; why should proud summer boast,

Before the birds have any cause to sing?

Why should I joy in an abortive birth?

At Christmas I no more desire a rose 105

Than wish a snow in May's new-fangled shows;

But like of each thing that in season grows.

So you, to study now it is too late,

Climb o'er the house to unlock the little gate.

KING

Well, sit you out. Go home, Biron. Adieu. 110

BIRON

No, my good lord; I have sworn to stay with you:

And though I have for barbarism spoke more

Than for that angel knowledge you can say,

104 an] Q Ff, Cam, Chambers, Cross-Brooke, Kittredge, NCE *any* Pope, Capell, Malone, Steevens, etc., Craig, CNS *an any* is probably a misreading from *any* in l. 103. 106 shows:] Theobald *earth* Walker, Globe, Craig, *mirth*; (to rhyme with birth of l. 104). Kinnear, on the other hand, would change *birth* of l. 104 to *thing*, in order to rhyme with *sing* of l. 103. 109 Climb . . . gate.] So in Q. Ff Hart *That were to climb o'er the house to unlocke the gate.*

Yet confident I'll keep what I have sworn,
 And bide the penance of each three years' day. 115
 Give me the paper; let me read the same;
 And to the strict'st decrees I'll write my name.

KING

How well this yielding rescues thee from shame!

BIRON (*reads*) 'Item, That no woman shall come within a mile of
 my court,'—Hath this been proclaimed? 120

LONGAVILLE Four days ago.

BIRON Let's see the penalty. (*Reads*) 'on pain of losing
 her tongue.' Who devised this penalty?

LONGAVILLE Marry, that did I.

BIRON Sweet lord, and why? 125

LONGAVILLE

To fright them hence with that dread penalty.

BIRON

A dangerous law against gentility!

(*Reads*) 'Item, If any man be seen to talk with a woman within
 the term of three years, he shall endure such public shame as the
 rest of the court can possibly devise.' 130

This article, my liege, yourself must break;

For well you know here comes in embassy

The French King's daughter with yourself to speak,—

A maid of grace and complete majesty,—

About surrender up of Aquitaine 135

To her decrepit, sick, and bedrid father:

Therefore this article is made in vain,

Or vainly comes th' admir'd Princess hither.

KING

What say you, lords? Why, this was quite forgot.

BIRON

So study evermore is overshot: 140

114 keep] Collier, Craig *keep to* swore.] Q F¹ *sworne*, Hart, Cross-Brooke, NCE *sworn*, 117 strict'st] Q F¹, CNS, NCE *strictest* F²⁻⁴ *strict'st* 119, 122, 128 (*reads*) Added by Cam. 127 A dangerous . . . gentility!] In Q Ff the second line of Longaville's speech but ascribed to Biron by Theobald whom editors generally follow. Q Ff begin Biron's speech at l. 131. gentility.] CNS notes the Quarto reading as probably Shakespeare's own spelling, *gentletie*. Ff *gentilitie*. Many alternatives proposed by previous editors. Staunton (who restored the whole line to Longaville), *garrulity* or *scurrility*. Theobald *garrulity*. Cartwright *civility*. Nicholson *giuliville*. (Florio has *gioliuita*—jollity, blitheness). Bulloch argues at length for *Quintility* (based on Quintilian = rhetoric). Onions glosses as 'politeness,' NCE as 'courtesy.' 130 can possibly] Q *can possible* Ff *shall possibly* Pope, Cam and others *can possibly* CNS, Kittredge *can possible*. 138 th'] F²⁻⁴ Cam, Chambers, NCE *the*

While it doth study to have what it would,
It doth forget to do the thing it should;
And when it hath the thing it hunteth most,
'Tis won as towns with fire, so won, so lost.

KING

We must of force dispense with this decree; 145
She must lie here on mere necessity.

BIRON

Necessity will make us all forsworn
Three thousand times within this three years' space;
For every man with his affects is born,
Not by might mastered, but by special grace: 150
If I break faith, this word shall speak for me,
I am forsworn on 'mere necessity.'
So to the laws at large I write my name:

Subscribes.

And he that breaks them in the least degree
Stands in attainder of eternal shame. 155
Suggestions are to other as to me;
But I believe, although I seem so loth,
I am the last that will last keep his oath.
But is there no quick recreation granted?

KING

Ay, that there is. Our court, you know, is haunted 160
With a refined traveller of Spain;
A man in all the world's new fashion planted,
That hath a mint of phrases in his brain;
One who the music of his own vain tongue
Doth ravish like enchanting harmony; 165
A man of complements, whom right and wrong
Have chose as umpire of their mutiny.
This child of fancy, that Armado hight,
For interim to our studies, shall relate,
In high-born words, the worth of many a knight 170
From tawny Spain, lost in the world's debate.
How you delight, my lords, I know not, I;

151 speak] Ff break 153 *Subscribes.*] Added by Cam after Capell. 156 other] Ff, Hart, Chambers, Cross-Brooke others 161 refined] F²⁻⁴ *conceited* 164 One who] Q *On who* F¹ *One, who* F²⁻⁴ *One, whom* Cam, Craig, Kittredge *One whom* Chambers, Cross-Brooke, CNS, NCE *One who* 171 lost in the world's debate.] Warburton saw here a reference to the Crusades in which heroes of Spanish romance were lost; and Jackson, 51, a reference to Charles V who had abdicated in favour of Philip; but Johnson's explanation is no doubt the right one: the general bustle of human affairs.

But, I protest, I love to hear him lie,
And I will use him for my minstrelsy.

BIRON

Armado is a most illustrious wight, 175
A man of fire-new words, fashion's own knight.

LONGAVILLE

Costard the swain and he shall be our sport;
And, so to study, three years is but short.

Enter Dull with a letter, and Costard.

DULL Which is the Duke's own person?

BIRON This, fellow: what wouldst? 180

DULL I myself reprehend his own person, for I am his Grace's
tharborough: but I would see his own person in flesh and blood.

BIRON This is he.

DULL Signior Arme—Arme—commends you. There's villany
abroad: this letter will tell you more. 185

COSTARD Sir, the contempts thereof are as touching me.

KING A letter from the magnificent Armado.

BIRON How low soever the matter, I hope in God for high
words.

LONGAVILLE A high hope for a low heaven: God grant us pa- 190
tience!

BIRON To hear? or forbear hearing?

LONGAVILLE To hear meekly, sir, and to laugh moderately; or
to forbear both.

BIRON Well, sir, be it as the style shall give us cause to climb in 195
the merriness.

COSTARD The matter is to me, sir, as concerning Jaquenetta. The
manner of it is, I was taken with the manner.

BIRON In what manner?

COSTARD In manner and form following, sir; all those three. I 200
was seen with her in the Manor-house, sitting with her upon the

178 *Enter . . . Costard.*] Q Ff, *Enter a Constable with Costard with a letter.*
179 Duke's] Theobald *King's* 182 tharborough:] Q *Farborough* CNS, Kittredge follow Q. 190 heaven:] Alternative proposals for this word have been *having, haven, hearing*; and Kellner, assuming a mistaken initial *h* for *th*, would read *theame* (i.e. *theme*). CNS's annotation supports the text: "Berowne 'hopes in God' (a theological expression, generally used in connexion with the after life), and Longaville describes 'high words' as a low, kind of heaven to hope for." 192 forbear hearing?] Q Ff, Hart, CNS, Kittredge, NCE *forbear hearing?* (Q Ff *forbeare*). Capell, Cam, Craig, Chambers, Cross-Brooke *forbear laughing?* 195 climb] Q F¹, ² *clime chime* has been suggested, but as Steevens pointed out, there is a quibble on the stile that must be climbed. [97, 198] Verse in CNS ending, *Jaquenetta: . . . manner.* 198 *manner of*] Cam *matter of* 201 *Manor-house,*] Q *Manner house*

form, and taken following her into the park; which, put together, is in manner and form following. Now, sir, for the manner,—it is the manner of a man to speak to a woman: for the form,—in some form. 205

BIRON For the following, sir?

COSTARD As it shall follow in my correction: and God defend the right!

KING Will you hear this letter with attention?

BIRON As we would hear an oracle. 210

COSTARD Such is the simplicity of man to hearken after the flesh.

KING (reads) 'Great deputy, the welkin's vicegerent, and sole dominator of Navarre, my soul's earth's god, and body's fost'ring patron.'—

COSTARD Not a word of Costard yet. 215

KING (reads) 'So it is,'—

COSTARD It may be so: but if he say it is so, he is, in telling true, but so.

KING Peace!

COSTARD Be to me, and every man that dares not fight! 220

KING No words!

COSTARD Of other men's secrets, I beseech you.

KING (reads) 'So it is, besieged with sable-coloured melancholy, I did commend the black-oppressing humour to the most wholesome physic of thy health-giving air; and, as I am a gentleman, 225 betook myself to walk. The time When? About the sixth hour; when beasts most graze, birds best peck, and men sit down to that nourishment which is called supper: so much for the time When. Now for the ground Which; which, I mean, I walked upon: it is cyleped thy park. Then for the place Where; where, 230 I mean, I did encounter that obscene and most preposterous event, that draweth from my snow-white pen the ebon-coloured ink, which here thou viewest, beholdest, surveyest, or seest. But to the place Where. It standeth north-north-east and by east from the west corner of thy curious-knotted garden. There did I 235 see that low-spirited swain, that base minnow of thy mirth,'—

COSTARD Me!

KING (reads) 'that unlettered small-knowing soul,'—

COSTARD Me!

KING (reads) 'that shallow vassal,'— 240

COSTARD Still me!

KING (reads) 'which, as I remember, hight Costard,'—

211 simplicity] Q *simplicitie* 212, 216, etc. (reads)] Added by Rowe. 212 welkin's vicegerent,] Q *welkis Vizgerent*, 213 fost'ring] Cam, Craig, Chambers, Cross-Brooke *fostering* 237, 239 Me!] Q has in text of letter: (*Clowne. Mee?*) . . . (*Clow. Mee?*). 241 Still me!] Q has in text of letter: (*Clow. Still mee*)

COSTARD O, me!

KING (*reads*) 'sorted and consorted, contrary to thy established proclaimed edict and continent canon, which with,—O, with— 245 but with this I passion to say wherewith,'—

COSTARD With a wench.

KING (*reads*) 'with a child of our Grandmother Eve, a female; or, for thy more sweet understanding, a woman. Him I, as my ever-esteemed duty pricks me on, have sent to thee, to receive 250 the meed of punishment, by thy sweet Grace's officer, Anthony Dull; a man of good repute, carriage, bearing, and estimation.'

DULL Me, an't shall please you: I am Anthony Dull.

KING (*reads*) 'For Jaquenetta, so is the weaker vessel called which I apprehended with the aforesaid swain,—I keep her as a vessel 255 of thy law's fury; and shall, at the least of thy sweet notice, bring her to trial. Thine, in all compliments of devoted and heart-burning heat of duty. DON ADRIANO DE ARMADO.'

BIRON This is not so well as I looked for, but the best that ever I heard. 260

KING Ay, the best for the worst. But, sirrah, what say you to this?

COSTARD Sir, I confess the wench.

KING Did you hear the proclamation?

COSTARD I do confess much of the hearing it, but little of the 265 marking of it.

KING It was proclaimed a year's imprisonment, to be taken with a wench.

COSTARD I was taken with none, sir: I was taken with a damsel.

KING Well, it was proclaimed damsel. 270

COSTARD This was no damsel neither, sir; she was a virgin.

KING It is so varied too; for it was proclaimed virgin.

COSTARD If it were, I deny her virginity: I was taken with a maid.

KING This maid will not serve your turn, sir.

COSTARD This maid will serve my turn, sir. 275

KING Sir, I will pronounce your sentence: you shall fast a week with bran and water.

COSTARD I had rather pray a month with mutton and porridge.

243] Q has in text of letter: (*Clow*. O mee) Most editors retain the notes of interrogation in 237, 239 and some add one to 241; but Costard knows what is coming (186, 197-205) and we take the notes of interrogation to express, as they often do, exclamation. Craig follows each *me* with a full-stop. 245 continent] F¹ *Continet*, 251 officer,] Q *Gfficer* 253 an't] Q *ant* Ff an't 255 keep her] F¹ *keeper her* 261 worst.] Q *wost*. 269, 270, 271 damsel] Q *Demsel*... *Damsel*... *Damsel* Cam, Chambers, Cross-Brooke, Kittredge, NCE *damsel* (all three). Craig *damosel* (all three) CNS *demsel*, *damsel*, *damsel* 275] For Speech-prefix *Clo*. (Costard) Q has *Col*.

KING

And Don Armado shall be your keeper.
 My Lord Biron, see him delivered o'er : 280
 And go we, lords, to put in practice that
 Which each to other hath so strongly sworn.

Exeunt King, Longaville, and Dumain.

BIRON

I'll lay my head to any good man's hat,
 These oaths and laws will prove an idle scorn.
 Sirrah, come on. 285

COSTARD I suffer for the truth, sir; for true it is, I was taken with
 Jaquenetta, and Jaquenetta is a true girl; and, therefore, wel-
 come the sour cup of prosperity! Affliction may one day smile
 again; and till then, sit thee down, sorrow! *Exeunt.*

SCENE II. THE KING OF NAVARRE'S PARK.

Enter Armado and Moth his Page.

ARMADO Boy, what sign is it when a man of great spirit grows
 melancholy?

MOTH A great sign, sir, that he will look sad.

ARMADO Why, sadness is one and the selfsame thing, dear imp.

MOTH No, no; O Lord, sir, no. 5

ARMADO How canst thou part sadness and melancholy, my tender
 juvenal?

MOTH By a familiar demonstration of the working, my tough
 signior.

ARMADO Why tough signior? why tough signior? 10

MOTH Why tender juvenal? why tender juvenal?

ARMADO I spoke it, tender juvenal, as a congruent epitheton ap-
 pertaining to thy young days, which we may nominate tender.

MOTH And I, tough signior, as an appertinent title to your old
 time, which we may name tough. 15

ARMADO Pretty and apt.

MOTH How mean you, sir? I pretty, and my saying apt? or I
 apt, and my saying pretty?

282 *Exeunt* . . . *Dumain.*] Omitted in Q F¹. F²⁻⁴ *Exeunt.* 285 Sirrah.] Q *Surra*,
 288 prosperity!] Q *prosperie*. Affliction] Q *affliccio* SCENE II.] Not in Q Ff:
 added by Capell. THE . . . PARK.] Added by Ed. The speech-prefixes in
 this Scene are: Q Armado, Arma, Ar; Boy; Constab; Maide, Maid, Ma;
 Clo. In the Folio Arma, Brag, Bra, Br (for Braggart); Boy; Const; Maid,
 Mai, Ma; Clow, Clo. 9, 10, 14 signior] Q *signeor* F¹ *signeur* F²⁻⁴ *signior*
 Malone, Cam, Chambers, Craig, Cross-Brooke, NCE *senior* CNS, Kittredge
signior 12 epitheton] Q *apethaton* F¹ *apathaton* F²⁻⁴ *epitheton*

- ARMADO Thou pretty, because little.
 MOTH Little pretty, because little. Wherefore apt? 20
 ARMADO And therefore apt, because quick.
 MOTH Speak you this in my praise, master?
 ARMADO In thy condign praise.
 MOTH I will praise an eel with the same praise.
 ARMADO What, that an eel is ingenious? 25
 MOTH That an eel is quick.
 ARMADO I do say thou art quick in answers : thou heat'st my blood.
 MOTH I am answered, sir.
 ARMADO I love not to be crossed.
 MOTH (*aside*) He speaks the mere contrary ; crosses love not him. 30
 ARMADO I have promised to study three years with the Duke.
 MOTH You may do it in an hour, sir.
 ARMADO Impossible.
 MOTH How many is one thrice told?
 ARMADO I am ill at reck'ning ; it fitteth the spirit of a tapster. 35
 MOTH You are a gentleman and a gamester, sir.
 ARMADO I confess both : they are both the varnish of a complete man.
 MOTH Then, I am sure, you know how much the gross sum of deuce-ace amounts to. 40
 ARMADO It doth amount to one more than two.
 MOTH Which the base vulgar do call three.
 ARMADO True.
 MOTH Why, sir, is this such a piece of study? Now here is three studied, ere ye'll thrice wink : and how easy it is to put years to 45 the word three, and study three years in two words, the dancing horse will tell you.
 ARMADO A most fine figure!
 MOTH To prove you a cipher.
 ARMADO I will hereupon confess I am in love : and as it is base for 50 a soldier to love, so am I in love with a base wench. If drawing my sword against the humour of affection would deliver me from the reprobate thought of it, I would take Desire prisoner, and ransom him to any French courtier for a new-devised

27 heat'st] Cam, Craig *heatest* 30 mere contrary ;] F²-4 *clean contrary*, 31 Duke.] Theobald *King*. 35 reck'ning ;] Cam, Craig, Chambers, Cross-Brooke *reckoning* ; fitteth] Q, Cam, etc. *fitteth* Ff Rowe, Knight, Hart *fits* 42 vulgar do call] Ff Rowe, Hart omit *do* Q, Capell, Cam, CNS, Cross-Brooke, NCE and others include *do* 45 ye'll] Q *yele* Ff *you'll* Cam, Hart, CNS, Cross-Brooke, Kittredge, NCE *ye'll* Craig, Chambers *you'll* 46-47 dancing horse] an allusion to Bankes's performing horse, Morocco. Possibly also referred to in *All's Well*, II iii 65, as 'bay Curtal.' See Sh. Eng. II 409-410.

- court'sy. I think scorn to sigh: methinks I should outswear 55
Cupid. Comfort me, boy: what great men have been in love?
- MOTH Hercules, master.
- ARMADO Most sweet Hercules! More authority, dear boy, name
more; and, sweet my child, let them be men of good repute and
carriage. 60
- MOTH Samson, master: he was a man of good carriage, great
carriage, for he carried the town-gates on his back like a porter:
and he was in love.
- ARMADO O well-knit Samson! strong-jointed Samson! I do excel
thee in my rapier as much as thou didst me in carrying gates. 65
I am in love too. Who was Samson's love, my dear Moth?
- MOTH A woman, master.
- ARMADO Of what complexion?
- MOTH Of all the four, or the three, or the two, or one of the
four. 70
- ARMADO Tell me precisely of what complexion.
- MOTH Of the sea-water green, sir.
- ARMADO Is that one of the four complexions?
- MOTH As I have read, sir, and the best of them too.
- ARMADO Green, indeed, is the colour of lovers; but to have a love 75
of that colour, methinks Samson had small reason for it. He
surely affected her for her wit.
- MOTH It was so, sir; for she had a green wit.
- ARMADO My love is most immaculate white and red.
- MOTH Most maculate thoughts, master, are masked under such 80
colours.
- ARMADO Define, define, well-educated infant.
- MOTH My father's wit, and my mother's tongue, assist me!
- ARMADO Sweet invocation of a child; most pretty and pathetical!
- MOTH If she be made of white and red, 85
Her faults will ne'er be known;
For blushing cheeks by faults are bred,
And fears by pale white shown:
Then if she fear, or be to blame,
By this you shall not know; 90
For still her cheeks possess the same
Which native she doth owe.
- A dangerous rhyme, master, against the reason of white and
red.
- ARMADO Is there not a ballad, boy, of the King and the Beggar? 95

55 court'sy.] Q *cursie*. F¹ *curtsie*. F² *curtesie*. F³, ⁴ *courtesie*. Cam, NCE
courtesy. Craig, CNS, Cross-Brooke *curtsy*. Kittredge *cursy*. Chambers
curtsey. 80 maculate] Ff *immaculate* 87 blushing] Q F¹ *blush-in* F²⁻⁴
blushing 91 For] Q *Eor*

MOTH The world was very guilty of such a ballad some three ages since: but, I think, now 'tis not to be found; or, if it were, it would neither serve for the writing nor the tune.

ARMADO I will have that subject newly writ o'er, that I may example my digression by some mighty precedent. Boy, I do 100 love that country girl that I took in the park with the rational hind Costard: she deserves well.

MOTH (*aside*) To be whipped; and yet a better love than my master.

ARMADO Sing, boy; my spirit grows heavy in love. 105

MOTH And that's great marvel, loving a light wench.

ARMADO I say, sing.

MOTH Forbear till this company be past.

Enter Dull, Costard, and Jaquenetta.

DULL Sir, the Duke's pleasure is, that you keep Costard safe: and you must suffer him to take no delight nor no penance; but 110 a' must fast three days a week. For this damsel, I must keep her at the park: she is allowed for the dey-woman. Fare you well.

ARMADO I do betray myself with blushing. Maid.

JAQUENETTA Man.

ARMADO I will visit thee at the lodge. 115

JAQUENETTA That's hereby.

ARMADO I know where it is situate.

JAQUENETTA Lord, how wise you are!

ARMADO I will tell thee wonders.

JAQUENETTA With that face? 120

ARMADO I love thee.

JAQUENETTA So I heard you say.

ARMADO And so, farewell.

JAQUENETTA Fair weather after you!

DULL Come, Jaquenetta, away! 125

Exeunt Dull and Jaquenetta.

101 rational] Theobald conj., Hanmer read and Kinneer supported *irrational*. But Armado is punning on *hind*, a rustic, and *hind*, a deer, and thus refers to Costard as a kind of thinking animal. 103 (*aside*) Added by Hanmer. 108 *Enter . . . Jaquenetta.*] Q Ff *Enter Clowne, Constable, and Wench.* The speech-prefixes in Q Ff are *Constab.* or *Const.*; *Ar.*, *Arm.*, or (in F) *Brag*; *Maide*, *Maid*, *Ma*; and *Boy*. 110 *Suffer him to*] Ff *let him* 111 a'] So in Q. F¹ *hee* F²⁻⁴ *he* 112 *dey-woman.*] Q *Day womand.* Ff *Day-woman.* Cam, Craig, Chambers, Hart, Kittredge, NCE, Cross-Brooke adhere to *day-woman*; but Hart notes: correctly *dey*. CNS *dey-woman* N.E.D. has *dey-wife* or *dey-woman*, a dairy woman, now obsolete. Here Ff have *Exit* Omitted in Q. Rowe read *Exeunt*. Actually Dull speaks again in 125. CNS overcomes the difficulty by [*he turns away*; and in our 125 by [*calls*]. 125 DULL] Q F¹ ascribe to Clo. *Exeunt . . . Jaquenetta.*] Q Ff *Exeunt.* We follow Cam.

ARMADO Villain, thou shalt fast for thy offences ere thou be pardoned.

COSTARD Well, sir, I hope, when I do it, I shall do it on a full stomach.

ARMADO Thou shalt be heavily punished. 130

COSTARD I am more bound to you than your fellows, for they are but lightly rewarded.

ARMADO Take away this villain : shut him up.

MOTH Come, you transgressing slave : away!

COSTARD Let me not be pent up, sir : I will fast, being loose. 135

MOTH No, sir ; that were fast and loose : thou shalt to prison.

COSTARD Well, if ever I do see the merry days of desolation that I have seen, some shall see.

MOTH What shall some see?

COSTARD Nay, nothing, Master Moth, but what they look upon. 140

It is not for prisoners to be too silent in their words ; and therefore I will say nothing. I thank God I have as little patience as another man ; and therefore I can be quiet.

Exeunt Moth and Costard.

ARMADO I do affect the very ground, which is base, where her shoe, which is baser, guided by her foot, which is basest, doth tread. I shall be forsworn, which is a great argument of falsehood, if I love. And how can that be true love which is falsely attempted? Love is a familiar ; Love is a devil : there is no evil angel but Love. Yet was Samson so tempted, and he had an excellent strength. Yet was Solomon so seduced, and he had a very good wit. Cupid's butt-shaft is too hard for Hercules' club ; and therefore too much odds for a Spaniard's rapier. The first and second cause will not serve my turn : the passado he respects not, the duello he regards not ; his disgrace is to be called boy ; but his glory is to subdue men. Adieu, valour! rust, rapier! be still, drum! for your manager is in love : yea, he loveth. Assist me some extemporal god of rhyme, for I am sure I shall turn sonnet. Devise, wit ; write, pen ; for I am for whole volumes in folio. *Exit.*

143 *Exeunt . . . Costard.*] Added by Cam after Pope. Q Ff *Exit*. 152, 153 The . . . cause] See Introduction. 154 *duello*] Q *Duella* 158 turn sonnet.] Q Ff *turne Sonnet*. Hammer *turn sonneteer*. Amyot conjectured *turn a sonnet*. Dyce *turn sonnetist*. Other similar proposals. Furness notes : Armado does not here mean, I think, that he will *compose* sonnets, but that, so permeated, so saturated, is he with love that he will *become* the abstract sonnet. Hart *turn [a] sonnet*, CNS *turn sonnet*; with note : i.e., become a sonneteer. Craig *turn sonneteer*. 159 *Exit*.] Q *Exit*. F¹ *Finis Actus Primus*. F²⁻⁴ *Finis Actus Primi*.

ACT II

SCENE I. THE KING OF NAVARRE'S PARK.

*Enter the Princess of France, Rosaline, Maria, Katharine, Boyet,
Lords, and other Attendants.*

BOYET

Now, madam, summon up your dearest spirits.
Consider who the King your father sends;
To whom he sends; and what's his embassy:
Yourself, held precious in the world's esteem,
To parley with the sole inheritor 5
Of all perfections that a man may owe,
Matchless Navarre; the plea of no less weight
Than Aquitaine, a dowry for a queen.
Be now as prodigal of all dear grace,
As Nature was in making graces dear, 10
When she did starve the general world beside,
And prodigally gave them all to you.

PRINCESS

Good Lord Boyet, my beauty, though but mean,
Needs not the painted flourish of your praise:
Beauty is bought by judgement of the eye, 15
Not uttered by base sale of chapmen's tongues.
I am less proud to hear you tell my worth
Than you much willing to be counted wise
In spending your wit in the praise of mine.
But now to task the tasker: good Boyet, 20
You are not ignorant, all-telling fame
Doth noise abroad, Navarre hath made a vow,
Till painful study shall outwear three years,
No woman may approach his silent court.
Therefore to's seemeth it a needful course, 25

ACT II SCENE I.] Q no heading. F¹⁻³ Actus Secunda. F⁴ Actus Secundus.
THE . . . PARK.] Added by Ed. *Enter . . . Attendants.*] Q Ff *Enter the Princesse
of Fraunce, with three attending Ladies and three Lordes. We follow Rowe
and Cam. The speech prefixes in this Scene are: Q Boyet, Boy, Bo; Quene,
Prince, Prine, Prin, Pri; Lord, Lor; Lad, La (for Lady); 1 Lady, 2 Lad, Lad
2, 3 Lad, Lad 3; Nauar, Nan, Na, Ferd; Berowne, Bero, Ber, Bar; Kather,
Kath, Lady Ka; Ros; Dum; Longauill, Lon; Lady Maria. In the Folio:
Boyet, Boy, Bo, Bro; Queen, Princ, Prin, Pri; Lor; La, 1 Lady, Lad. 1, La 1,
2 Lad., Lad 2; Nau, Kin; Berow, Ber; Rossa, Rosa, Lad Ro, La Ro; Dum;
Long; Lad Ma, La Ma, Ma. 13 PRINCESS.] The prefix here in Q and F¹ is
for Queen but at l. 21 (*You are not* etc.) F¹ inserts a new prefix Prin.*

Before we enter his forbidden gates,
 To know his pleasure ; and in that behalf,
 Bold of your worthiness, we single you
 As our best-moving fair solicitor.
 Tell him, the daughter of the King of France, 30
 On serious business craving quick dispatch,
 Importunes personal conference with his Grace.
 Haste, signify so much ; while we attend,
 Like humble-visaged suitors, his high will.

BOYET

Proud of employment, willingly I go. 35

PRINCESS

All pride is willing pride, and yours is so.

Exit Boyet.

Who are the votaries, my loving lords,
 That are vow-fellows with this virtuous Duke?

FIRST LORD

Lord Longaville is one.

PRINCESS

Know you the man?

MARIA

I know him, madam : at a marriage-feast, 40
 Between Lord Perigot and the beauteous heir
 Of Jaques Falconbridge, solemnized
 In Normandy, saw I this Longaville.
 A man of sovereign parts he is esteemed ;
 Well fitted in arts, glorious in arms : 45
 Nothing becomes him ill that he would well.
 The only soil of his fair virtue's gloss,
 If virtue's gloss will stain with any soil,
 Is a sharp wit matched with too blunt a will ;
 Whose edge hath power to cut, whose will still wills 50
 It should none spare that come within his power.

PRINCESS

Some merry mocking lord, belike : is't so?

MARIA

They say so most that most his humours know.

PRINCESS

Such short-lived wits do wither as they grow. 55
 Who are the rest?

32 Importunes] Q *Importuous* 34 humble-visaged] Q *humble visage* Ff *humble visag'd* 36 *Exit Boyet.*] Q *Exit Boy.* to l. 35 F¹ *Exit* to l. 35 CNS [*he enters the gates* (to l. 36). 37, 38] Prose in Q Ff. Rowe's change. 39 FIRST LORD. Lord Longaville] Q Ff Lor. *Longauill* 40 MARIA] Q Ff l Lady Rowe's emendation. 44 parts] Q *peerelsse* Ff *parts*

KATHARINE

The young Dumain, a well-accomplished youth,
 Of all that virtue love for virtue loved :
 Most power to do most harm, least knowing ill ;
 For he hath wit to make an ill shape good,
 And shape to win grace, though he had no wit. 60
 I saw him at the Duke Alençon's once ;
 And much too little of that good I saw
 Is my report to his great worthiness.

ROSALINE

Another of these students at that time
 Was there with him, if I have heard a truth. 65
 Biron they call him ; but a merrier man,
 Within the limit of becoming mirth,
 I never spent an hour's talk withal.
 His eye begets occasion for his wit ;
 For every object that the one doth catch, 70
 The other turns to a mirth-moving jest,
 Which his fair tongue, conceit's expositor,
 Delivers in such apt and gracious words,
 That aged ears play truant at his tales,
 And younger hearings are quite ravished ; 75
 So sweet and voluble is his discourse.

PRINCESS

God bless my ladies! are they all in love,
 That every one her own hath garnished
 With such bedecking ornaments of praise?

FIRST LORD

Here comes Boyet.

Enter Boyet.

PRINCESS

Now, what admittance, lord? 80

BOYET

Navarre had notice of your fair approach ;
 And he and his competitors in oath
 Were all addressed to meet you, gentle lady,
 Before I came. Marry, thus much I have learnt :
 He rather means to lodge you in the field, 85
 Like one that comes here to besiege his court,
 Than seek a dispensation for his oath,

56 KATHARINE] Q Ff 2 Lad. 61 Alençon's] Q F¹ Alansoes F²⁻⁴ Alanzoës
 CNS *Alanson's* 64 ROSALINE.] Q j Lad. F¹ Rossa. F²⁻⁴ Rosa. 80 FIRST
 LORD.] Q Lord. Ff Ma.

To let you enter his unpeopled house,
Here comes Navarre.

Enter King, Longaville, Dumain, Biron, and Attendants.

KING Fair Princess, welcome to the court of Navarre. 90

PRINCESS 'Fair' I give you back again; and 'welcome' I have not yet. The roof of this court is too high to be yours; and welcome to the wide fields too base to be mine.

KING

You shall be welcome, madam, to my court.

PRINCESS

I will be welcome, then: conduct me thither. 95

KING

Hear me, dear lady; I have sworn an oath.

PRINCESS

Our Lady help my lord! he'll be forsworn.

KING

Not for the world, fair madam, by my will.

PRINCESS

Why, will shall break it: will, and nothing else.

KING

Your ladyship is ignorant what it is. 100

PRINCESS

Were my lord so, his ignorance were wise,
Where now his knowledge must prove ignorance.
I hear your Grace hath sworn out house-keeping:
'Tis deadly sin to keep that oath, my lord,
And sin to break it. 105

But pardon me, I am too sudden-bold:

To teach a teacher ill besecmeth me.

Vouchsafe to read the purpose of my coming,

And suddenly resolve me in my suit.

KING

Madam, I will, if suddenly I may. 110

88 unpeopled] Q *vnpeeled* Ff *vnpeopled* Cam follows Q, considering *unpeopled* a mere conjecture. Furness, 63, points out that *unpeopled* is used several times by Shakespeare, notably in Orlando's inscription in *As You Like It* (III ii). The meaning is *servantless*. Shakespeare uses the vb. *unpeople*, a number of times. Chambers, CNS, Cross-Brooke, Kittredge, NCE follow Ff; but Onions regards the *un* as intensive, associates *peel* with *pill*, to ravage, and glosses *unpeeled*: stripped. Craig *unpeeled* 89 *Enter . . . Attendants.*] Q Ff *Enter Nauar, Longauill, Dumaine, & Berowne.* 91-93] CNS annotates: This prose-patch, in the midst of verse, is a sure sign of textual adaptation: 105, 106 And sin . . . sudden-bold:] One line in Q.

PRINCESS

You will the sooner, that I were away;
For you'll prove perjured, if you make me stay.

BIRON

Did not I dance with you in Brabant once?

KATHARINE

Did not I dance with you in Brabant once?

BIRON

I know you did.

115

KATHARINE

How needless was it, then, to ask the question!

BIRON

You must not be so quick.

KATHARINE

'Tis 'long of you that spur me with such questions.

BIRON

Your wit's too hot, it speeds too fast, 'twill tire.

KATHARINE

Not till it leave the rider in the mire.

120

BIRON

What time o' day?

KATHARINE

The hour that fools should ask.

BIRON

Now fair befall your mask!

114-126] Q gives this exchange to Katharine (Kath. or Kather.); Ff to Rosaline (Rosa.). Capell thus justifies the Q reading: "When the King and his Lords enter, the ladies mask, and continue mask'd 'till they go: Biron, while the letter is reading, seeks his mistress; accosts Catharine instead of her, finds his error, and leaves her: the King's exit gives him an opportunity to make another attempt, and then he lights on the right but without knowing her; makes a third by enquiry, and is baffled in that too, for he describes Maria, and is told she is Catharine." Cam adds: "In this and other Scenes the characters are so confused in the old copies that they can be determined only by the context, in this play a very unsafe guide." Halliwell confirmed Capell's view. Furness agrees. CNS discusses the question at length, the conclusion briefly being that Shakespeare first had the ladies masked in *ii i*, as Capell said, but altered his mind and shifted masking and mistaken identity to *v ii*. A half-page of dialogue in *ii i*, in which the ladies decided on masking, had to be deleted and Biron's talks with Katharine and Rosaline (as in Q) had to go, while the name Katharine in 209 had to be altered, so that each man inquired after the right lady. The Q printer, however, ignored the deletion brackets inserted by the author and printed the cancelled conversations (except the preliminary talk of the ladies on masking), while the poet himself exchanged the names at the wrong point in the MS. (CNS pp. 117-125). Cam, Craig, Chambers, Hart, Cross-Brooke follow F¹; and CNS, NCE and Kittredge follow Q. 121 o'] Q Ff a

KATHARINE

Fair fall the face it covers!

BIRON

And send you many lovers!

125

KATHARINE

Amen, so you be none.

BIRON

Nay, then will I be gone.

KING

Madam, your father here doth intimate

The payment of a hundred thousand crowns;

Being but the one-half of an entire sum

130

Disburséd by my father in his wars.

But say that he or we, as neither have,

Received that sum, yet there remains unpaid

A hundred thousand more; in surety of the which,

One part of Aquitaine is bound to us,

135

Although not valued to the money's worth.

If, then, the King your father will restore

But that one-half which is unsatisfied,

We will give up our right in Aquitaine,

And hold fair friendship with his Majesty.

140

But that, it seems, he little purposeth,

For here he doth demand to have repaid

A hundred thousand crowns; and not demands,

On payment of a hundred thousand crowns,

To have his title live in Aquitaine;

145

Which we much rather had depart withal,

And have the money by our father lent,

Than Aquitaine so gelded as it is.

Dear Princess, were not his requests so far

From reason's yielding, your fair self should make

150

A yielding, 'gainst some reason, in my breast,

And go well satisfied to France again.

PRINCESS

You do the King my father too much wrong,

And wrong the reputation of your name,

In so unseemingly to confess receipt

155

Of that which hath so faithfully been paid.

KING

I do protest I never heard of it;

And if you prove it, I'll repay it back,

Or yield up Aquitaine.

PRINCESS

We arrest your word.

159 PRINCESS.] Q Prine.

Boyet, you can produce acquittances
For such a sum from special officers
Of Charles his father. 160

KING Satisfy me so.

BOYET

So please your Grace, the packet is not come,
Where that and other specialties are bound:
To-morrow you shall have a sight of them. 165

KING

It shall suffice me: at which interview
All liberal reason I will yield unto.
Meantime receive such welcome at my hand
As honour, without breach of honour, may
Make tender of to thy true worthiness. 170
You may not come, fair Princess, in my gates;
But here without you shall be so received
As you shall deem yourself lodged in my heart,
Though so denied fair harbour in my house.
Your own good thoughts excuse me, and farewell. 175
To-morrow shall we visit you again.

PRINCESS

Sweet health and fair desires consort your Grace!

KING

Thy own wish wish I thee in every place! *Exit.*

BIRON Lady, I will commend you to mine own heart.

ROSALINE Pray you, do my commendations: I would be glad to see it. 180

BIRON I would you heard it groan.

ROSALINE

Is the fool sick?

BIRON

Sick at the heart.

ROSALINE

Alack, let it blood. 185

BIRON

Would that do it good?

ROSALINE

My physic says 'ay.'

171 in] Q *within* Cam, Craig, Cross-Brooke, Kittredge, NCE *in* Chambers, CNS *within* 174 fair] Ff *farther* 179 mine own] Q *my none* Ff *my owne* Cam, Craig, CNS, Kittredge, NCE *mine own* Furness considers the Q reading a proof that W.W. set up the text by hearing and not by seeing. CNS points out that the form *my none* is not uncommon in contemporary MSS. and may be Shakespearian. 179-190] Biron's speeches are prefixed Ber in Q, but Boy. (for Boyet) in Ff.

Exit Longaville.

192 Retiring.] Added by Capell. Q Ff Exit. Q Ff here have Enter Dumain.
194 Alençon, Katharine] Q Ff Alanson, Rosalin Singer amended Rosaline to
Katharine. Cam, Hart, Craig, Chambers, CNS, Cross-Brooke, NCE follow
and Furness agrees. CNS *Alanson, Katharine* 197 and] Q and Ff if Cam,
etc. *an* Chambers and 203-204, 205-206] Each one line in Q.

BIRON

What's her name in the cap?

BOYET

Rosaline, by good hap.

BIRON

Is she wedded or no?

210

BOYET

To her will, sir, or so.

BIRON

You are welcome, sir : adieu.

BOYET

Farewell to me, sir, and welcome to you.

Exit Biron.

MARIA

That last is Biron, the merry mad-cap lord :

Not a word with him but a jest.

BOYET

And every jest but a word.

215

PRINCESS

It was well done of you to take him at his word.

BOYET

I was as willing to grapple as he was to board.

KATHARINE

Two hot sheeps, marry.

BOYET

And wherefore not ships?

No sheep, sweet lamb, unless we feed on your lips.

KATHARINE

You sheep, and I pasture : shall that finish the jest?

220

BOYET

So you grant pasture for me.

Offering to kiss her.

KATHARINE

Not so, gentle beast :

My lips are no common, though several they be.

208 Q Ff here have Enter Berowne. 209 Rosaline,] Q Katherin Ff Katherine Singer amended to *Rosaline* and editors generally follow. 212 You] Q *O you* Cam notes: "In this line as well as in m i 140, 142 (133, 135) and iv iii 279 (277), the 'O' is superfluous and appears to have crept into the text from the last letter of the stage direction 'Bero'." Furness calls this extremely plausible and CNS describes it as assuredly correct; but Hart does not agree. He considers that 'O' is an affectation of Biron's. Cam, Craig, Chambers, CNS, NCE, Cross-Brooke suppress *O*; Kittredge retains it. 213 *Exit Biron.*] Ff Exit. 218 KATHARINE.] Q Lady Ka. Ff La. Ma. As prefix to 220, 221, 223 Q has La., Lad., La.; and F¹ has La. in all cases. Rowe amended these to *Maria*, and Cam, Craig, Chambers follow; but CNS, Cross-Brooke, Kittredge and NCE ascribe to Katharine. 221 *Offering . . . her.*] Added by Capell.

BOYET

Belonging to whom?

KATHARINE

To my fortunes and me.

PRINCESS

Good wits will be jangling ; but, gentles, agree.

This civil war of wits were much better used

225

On Navarre and his book-men ; for here 'tis abused.

BOYET

If my observation, which very seldom lies,

By the heart's still rhetoric disclosed with eyes,

Deceive me not now, Navarre is infected.

PRINCESS With what?

230

BOYET

With that which we lovers entitle affected.

PRINCESS Your reason?

BOYET

Why, all his behaviours did make their retire

To the court of his eye, peeping thorough desire :

His heart, like an agate, with your print impressed,

235

Proud with his form, in his eye pride expressed :

His tongue, all impatient to speak and not see,

Did stumble with haste in his eyesight to be ;

All senses to that sense did make their repair,

To feel only looking on fairest of fair.

240

Methought all his senses were locked in his eye,

As jewels in crystal for some prince to buy ;

Who, tend'ring their own worth from where they were glassed,

Did point you to buy them, along as you passed.

His face's own margent did quote such amazes,

245

That all eyes saw his eyes enchanted with gazes.

I'll give you Aquitaine, and all that is his,

And you give him for my sake but one loving kiss.

PRINCESS

Come to our pavilion : Boyet is disposed.

BOYET

But to speak that in words which his eye hath disclosed.

250

I only have made a mouth of his eye,

By adding a tongue which I know will not lie.

ROSALINE

Thou art an old love-monger, and speakest skilfully.

243 tend'ring] Cam, Chambers *tendering* 253-257] The various editors have solved the problem of the Ladies' speech-prefixes in different ways, as follows: 253] Q Lad. Ff Lad. Ro. Cam, Craig, Chambers, CNS, Cross-Brooke, NCE Rosaline. Kittredge Maria. 254] Q Lad. 2. Ff Lad. Ma. Cam, Craig, Cham-

MARIA

He is Cupid's grandfather, and learns news of him.

ROSALINE

Then was Venus like her mother; for her father is but grim. 255

BOYET

Do you hear, my mad wenches?

MARIA

No.

BOYET

What then, do you see?

ROSALINE

Our way to be gone.

BOYET

You are too hard for me.

Exeunt Omnes.

ACT III

SCENE I. THE KING OF NAVARRE'S PARK.

Enter Armado and Moth.

ARMADO Warble, child; make passionate my sense of hearing.

MOTH Concolinel.

Singing.

ARMADO Sweet air! Go, tenderness of years; take this key, give

bers, CNS, Cross-Brooke, NCE Maria. Kittredge Katharine. 255] Q Lad. 3. Ff Lad. 2. Cam, Craig, Chambers, Kittredge Rosaline. CNS, Cross-Brooke, NCE Katharine. 256] Q Lad. Ff La. 1. Cam, Craig, Chambers, CNS, Kittredge Maria. Cross-Brooke, NCE Rosaline. 257] Q Lad. Ff Lad. 2. Cam, Craig, Chambers, CNS, Cross-Brooke Rosaline. Kittredge, NCE Maria. 257] In Q this line begins Lad. 1, Ff Lad. 2. 1, This 1 has been interpreted as Ay. As CNS points out this 1 has little meaning here and he considers it as the y belonging to the prefix *Lady* which was mistaken for an English manuscript majuscule *I* and accordingly he deletes *I*; and we follow. The 1 following the prefix in Q might also have been a capital representing *l* (i.e. *First Lady*). ACT III.] No heading in Q. F¹ Actus Tertius. F²⁻⁴ Actus Tertia. SCENE I.] Added by Rowe. THE . . . PARK] Added by Ed. *Enter Armado and Moth.*] Q *Enter Braggart and his Boy.* F¹ *Enter Broggart and Boy.* Song. The speech-prefixes in this Scene are: Q Brag, Bra, Arm, Ar, A; Boy, Pag; Clow, Clo, Cost; Ber. In the Folio Brag, Brad, Bra, Arm, Ar; Boy, Pag; Clow, Clo, Cost; Ber. 2 Concolinel.] The song has not been identified. It is supposed that it is either French or Italian. Steevens thought the song was left to the choice or capacity of the singer. It has been suggested that it is of Irish origin, possibly derived from *Can callin gheal* (pronounced *con colleen ya!*), i.e. Sing fair maiden; or *Caoin Cuillenain*, Lament Cullinan. *Cantat. Ital.* has also been suggested, and *Quand Colinelle*. In *Henry V* iv iv 4 Pistol exclaims "Calmie custure me" (Calen o custure me) the burden of an Irish song, as quoted by Halliwell. See Furness, 82. *Singing.*] Omitted in Q. Ff *Song*.

enlargement to the swain, bring him festinately hither. I must employ him in a letter to my love.

5

MOTH Master, will you win your love with a French brawl?

ARMADO How meanest thou? Brawling in French?

MOTH No, my complete master: but to jig off a tune at the tongue's end, canary to it with your feet, humour it with turning up your eyelids, sigh a note and sing a note, sometime through the throat, as if you swallowed love with singing love, sometime through the nose, as if you snuffed up love by smelling love; with your hat penthouse-like o'er the shop of your eyes; with your arms crossed on your thinbelly doublet, like a rabbit on a spit; or your hands in your pocket, like a man after the old painting; and keep not too long in one tune, but a snip and away. These are complements, these are humours; these betray nice wenches, that would be betrayed without these; and make them men of note—do you note?—men that most are affected to these.

20

ARMADO How hast thou purchased this experience?

MOTH By my penny of observation.

ARMADO But O,—but O,—

MOTH "The hobby-horse is forgot."

ARMADO Call'st thou my love 'hobby-horse'?

25

MOTH No, master; the hobby-horse is but a colt, and your love perhaps a hackney. But have you forgot your love?

ARMADO Almost I had.

MOTH Negligent student! learn her by heart.

6 Master,] omitted in Ff. brawl?] Q Ff *braule?* A French dance. Cotgrave *Bransle*. Florio *Branla*, a french dance called a *bransle*. The dance is described in Marston's *Malcontent* iv ii (Nares). 10 eyelids,] Ff *eye* 11 as if] Q Ff *if* 12 through the nose,] Q F¹ *through nose* snuffed?] Q *snuffe* 14 thinbelly] Q *thinbellies* F¹ *thinbellie* 19 note—do you note?—men that] Q Ff *note: do you note men that* Hanmer, Cam, Craig, Chambers, Kittredge *note—do you note me?—that* Monck Mason thought Hanmer's emendation happy. Hart *note, (do you note, men?) that* CNS *note—do you note? men—that* Cross-Brooke *note,—do you note? men—that* NCE *note—do you note?—men that* 22 penny] Q F¹ *penn* F²⁻⁴ *pen* Theobald conj. *pain* Hanmer *penny* 'Penny-worth of wit' was a proverbial saying, and *purchased* in l. 21 supports the reading; but CNS adheres to *pen*; observing that: "it is dangerous to emend the text of this play, and if Moth be Nashe, 'pen of observation' would be most appropriate, though a quibble is also intended upon 'penny' no doubt." 24 'The... forgot.'] To Armado's "But O,—but O,—" Moth adds mischievously the rest of a line, probably from a ballad, "The hobby-horse is forgot," which had become a proverbial phrase. *Hamlet* iii ii 145 has "For O! for O! the hobby-horse is forgot." The hobby-horse was prominent in May-day games and was execrated by the Puritans. Knight, *Comedies*, i 99, gives a picture of the May-day scene.

- ARMADO By heart and in heart, boy. 30
- MOTH And out of heart, master : all those three I will prove.
- ARMADO What wilt thou prove?
- MOTH A man, if I live ; and this, by, in, and without, upon the instant : by heart you love her, because your heart cannot come by her ; in heart you love her, because your heart is in love with her ; and out of heart you love her, being out of heart that you cannot enjoy her. 35
- ARMADO I am all these three.
- MOTH And three times as much more, and yet nothing at all.
- ARMADO Fetch hither the swain : he must carry me a letter. 40
- MOTH A message well sympathized ; a horse to be ambassador for an ass.
- ARMADO Ha, ha ! what sayest thou?
- MOTH Marry, sir, you must send the ass upon the horse, for he is very slow-gaited. But I go. 45
- ARMADO The way is but short : away!
- MOTH As swift as lead, sir.
- ARMADO
The meaning, pretty ingenious?
Is not lead a metal heavy, dull, and slow?
- MOTH
Minime, honest master ; or rather, master, no. 50
- ARMADO
I say lead is slow.
- MOTH You are too swift, sir, to say so.
Is that lead slow which is fired from a gun?
- ARMADO Sweet smoke of rhetoric!
He reputes me a cannon ; and the bullet, that's he :
I shoot thee at the swain.
- MOTH Thump, then, and I flee. *Exit.* 55
- ARMADO A most acute juvenal ; volable and free of grace!
By thy favour, sweet welkin, I must sigh in thy face :
Most rude melancholy, valour gives thee place.
My herald is returned.

Enter Moth with Costard.

48-49] As in Pope. Prose in Q Ff. 55 *Exit.*] Omitted in Q F¹. 56 volable] Ff *voluble* Some editors follow Ff. Cam notes: "'volable' . . . has direct reference to Moth's last words 'thump then, and I flee,' and is in better keeping with the Euphuistic language of the speaker." CNS glosses: *quick-witted*. Chambers, Kittredge and NCE *voluble*. 59 *Enter Moth with Costard.*] Q Ff *Enter Page and Clowne*. Cam, Hart *Re-enter Moth with Costard*. CNS Moth returns with Costard. Q has for speech-prefixes in this Scene: Pag; A, Ar, Arm; Clo., Clow., Clown. F¹ Pag; Ar., Arm; Clo. Clow.

MOTH

A wonder, master! here's a Costard broken in a shin. 60

ARMADO

Some enigma, some riddle:—come, thy l'envoy: begin.

COSTARD No egma, no riddle, no l'envoy; no salve in them all,
sir. O, sir, plantain, a plain plantain! no l'envoy, no l'envoy; no
salve, sir, but a plantain!

ARMADO By virtue, thou enforcest laughter; thy silly thought my
spleen; the heaving of my lungs provokes me to ridiculous
smiling. O, pardon me, my stars! Doth the inconsiderate take
salve for l'envoy, and the word l'envoy for a salve? 65

MOTH

Do the wise think them other? Is not l'envoy a salve?

ARMADO

No, page: it is an epilogue or discourse, to make plain 70

Some obscure precedence that hath tofore been sain.

I will example it:

The fox, the ape, and the humble-bee,
Were still at odds, being but three.

There's the moral. Now the l'envoy. 75

MOTH I will add the l'envoy. Say the moral again.

ARMADO The fox, the ape, and the humble-bee,
Were still at odds, being but three.

MOTH Until the goose came out of door,
And stayed the odds by adding four. 80

Now will I begin your moral, and do you follow with my
l'envoy.

The fox, the ape, and the humble-bee,
Were still at odds, being but three.

ARMADO Until the goose came out of door,
Staying the odds by adding four. 85

MOTH A good l'envoy, ending in the goose: would you desire
more?

COSTARD

The boy hath sold him a bargain, a goose, that's flat.

Sir, your pennyworth is good, and your goose be fat. 90

62 them all,] Q F¹ *in thee male* F²⁻⁴ *in the male*, Johnson hazarded *in the vale*; and Capell *in the matter*, Tyrwhitt, Knight, Chambers *in them all*, and Daniel conj. *on (or of) them all*, Cam, Craig, CNS, Kittredge, NCE and Cross-Brooke *in the mail*, CNS notes: "The Qq often confuse 'the' and 'thce.' Costard evidently has in mind what Gosson describes as the 'quack-salver's budget of filthy receipts'." In our view *salve* refers to the broken shin, of course, and Costard states there is no salve for it in Armado's enigma, riddle and envoy—all of them. 63 plain] Q *pline* 72-80] Ff omit *I will . . . four*. They prefix L 85 Arm.

To sell a bargain well is as cunning as fast and loose:
Let me see; a fat l'envoy; ay, that's a fat goose.

ARMADO

Come hither, come hither. How did this argument begin?

MOTH

By saying that a Costard was broken in a shin.
Then called you for the l'envoy.

95

COSTARD

True, and I for a plantain: thus came your argument in;
Then the boy's fat l'envoy, the goose that you bought,
And he ended the market.

ARMADO But tell me: how was there a Costard broken in a shin?

MOTH I will tell you sensibly.

100

COSTARD Thou hast no feeling of it, Moth: I will speak that
l'envoy:

I Costard, running out, that was safely within,
Fell over the threshold, and broke my shin.

ARMADO We will talk no more of this matter.

105

COSTARD Till there be more matter in the shin.

ARMADO Sirrah Costard, I will enfranchise thee.

COSTARD O, marry me to one Frances: I smell some l'envoy,
some goose, in this.

ARMADO By my sweet soul, I mean setting thee at liberty, en- 110
freedoming thy person. Thou wert immured, restrained, capti-
vated, bound.

COSTARD True, true; and now you will be my purgation, and let
me loose.

ARMADO I give thee thy liberty, set thee from durance; and, in 115
lieu thereof, impose on thee nothing but this: bear this signifi-
cant (*giving a letter*) to the country maid Jaquenetta. There is
remuneration; for the best ward of mine honour is rewarding
my dependents. Moth, follow. *Exit.*

MOTH

Like the sequel, I, Signior Costard, adieu.

120

COSTARD

My sweet ounce of man's flesh! my inconvy Jew!

Exit Moth.

111 immured.] Q F¹ *emured*, 121 ounce] Q *ouce*. inconvy Jew!] Q F¹ *in-conie Jew* Hanmer *ink-horn*, adieu. *Inconvy* was a cant-word: see Glossary. *Jew* was apparently sometimes used as a word of endearment. CNS suggests it was perhaps a diminutive of *Juvenal*. Dyce and Staunton found ll. 138-142 of iv i inappropriate at that point and thought them fitting here in iii i. Hudson adopted the suggestion. Kinnear in his *Cruces* also prints them between ll. 121 and 122 of iii i. Furness's comment, 134, is: "I think it needless here to improve Shakespeare." 123 remuneration:] Q F¹ *remuration*.

Now will I look to his remuneration. Remuneration! O, that's the Latin word for three farthings: three farthings—remuneration.—'What's the price of this inkle?'—'One penny.'—'No, I'll give you a remuneration:' why, it carries it. Remuneration! 125 why, it is a fairer name than French crown. I will never buy and sell out of this word.

Enter Biron.

BIRON My good knave Costard! exceedingly well met.

COSTARD Pray you, sir, how much carnation ribbon may a man buy for a remuneration? 130

BIRON What is a remuneration?

COSTARD Marry, sir, halfpenny farthing.

BIRON Why, then, three-farthing worth of silk.

COSTARD I thank your worship: God be wi' you!

BIRON

Stay, slave; I must employ thee. 135

As thou wilt win my favour, good my knave,

Do one thing for me that I shall entreat.

COSTARD When would you have it done, sir?

BIRON This afternoon.

COSTARD Well, I will do it, sir: fare you well. 140

BIRON Thou knowest not what it is.

COSTARD I shall know, sir, when I have done it.

BIRON Why, villain, thou must know first.

COSTARD I will come to your worship to-morrow morning.

BIRON It must be done this afternoon. Hark, slave, it is but this: 145

The Princess comes to hunt here in the park,

And in her train there is a gentle lady;

When tongues speak sweetly, then they name her name,

And Rosaline they call her: ask for her;

And to her white hand see thou do commend 150

124 'One penny.'] Q F¹ *i.d.* Puttenham in *The Arte of English Poesie*, 1589 (Gregory Smith, ii 132) has some remarks on remuneration: "but chiefly in your courtly ditties take heede ye vse not these maner of long *polisillables*, and specially that ye finish not your verse with them, as *retribution*, *restitution*, *remuneration*, *recapitulation*, and such like: for they smatch more the schoole of common players than of any delicate Poet, *Lyricke* or *Elegiacke*." 126 than French crown.] Q *then French-Crowne*. Ff *then a French-Crowne*. 128 My good] Q Ff *O my good* While Cam considered the O could be a mistaken reading of o in speech-prefix Bero., he retains it here and cancels it elsewhere. Hart prints the O in all cases and so does Kittredge. CNS suppresses it. It also occurs after speech-prefixes in ll. 131, 133, 135, 139, 141, 155 and is there omitted in Cam and CNS. Chambers admits the O in ll. 128, 135, 139, 141. Craig retains O in ll. 139, 141. NCE retains it only in l. 128. Cross-Brooke prints O in all cases except l. 131 and has Oh in l. 133. 133 three-farthing] Ff, Hart *three farthings* 145] Two lines in Q Ff ending: *afternoon*, . . . *this*:

This sealed-up counsel. There's thy guerdon. Go.

Giving him a shilling.

COSTARD Gardon, O sweet gardon! better than remuneration,
aleven-pence farthing better. Most sweet gardon! I will do it,
sir, in print. Gardon! Remuneration! *Exit.*

BIRON

And I, forsooth, in love! I, that have been love's whip; 155

A very beadle to a humorous sigh;

A critic, nay, a night-watch constable;

A domineering pedant o'er the boy;

Than whom no mortal so magnificent!

This wimpled, whining, purblind, wayward boy; 160

This Signior Junior, giant-dwarf, Dan Cupid;

Regent of love-rhymes, lord of folded arms,

Th' anointed sovereign of sighs and groans,

Liege of all loiterers and malcontents,

Dread prince of plackets, king of codpieces, 165

Sole imperator and great general

Of trotting paritors:—O my little heart!—

And I to be a corporal of his field,

And wear his colours like a tumbler's hoop!

What, I! I love! I sue! I seek a wife! 170

A woman, that is like a German clock,

Still a-repairing, ever out of frame,

And never going aright, being a watch,

151 *Giving* . . .] Added by Cam. 153 aleven-pence] Q Ff *a leuenpence* Cam, Craig, Chambers, Hart, Cross-Brooke, Kittredge, NCE *a 'leven-pence* CNS *eleven-pence* but with a note that 'a leuen' is a Shakespearian spelling. 155-159 And I . . . magnificent!] Three lines in Q ending: *whip? . . . Constable, . . . magnificent*. Six lines in Ff, ending: *loue, . . . whip? . . . Criticke, . . . Constable. . . Boy, . . . magnificent*. We follow Cam, but treat l. 155 as an alexandrine. Cam treated l. 155 as prose. Hart divides differently, ending at: *love! . . . whip; . . . sigh; etc.* as above. CNS and Craig divide: *I— . . . whip! . . . sigh, etc.* Kittredge and NCE follow Cam. 161 Signior Junior,] Q F¹⁻⁴ *Signior Iunios* Hammer proposed *senior-junior*; and Cam and others follow. Theobald thought the contrast of *giant-dwarf* called for a similar contrast in *senior-junior* after having first favoured *signior Iunio's* Craig follows Theobald. Hart dissented on the ground that Cupid was never old, and quoted Heywood's *Love's Mistress* where Cupid is termed '*grand Signior* of griefs and grones.' Hart read *signior [junior]*. CNS *Signior Junior*, See Furness, 104-106. 163 Th'] Cam, Craig, NCE *The* 170 What, I! I love!] Q F¹ *What? I loue*, Various amendments to complete the metre. Johnson *What? what? I love*. Others have inserted an additional *I* after *What?* as Malone *What? I! I love!* Cam followed Q F¹. Craig, CNS *What I! I love!* Kittredge *What I? I love?* NCE *What! I love!* 171 German clock,] Q *Iermane Cloake*, F¹ *Germane Cloake*, F²⁻⁴ *German clock*, 172 of] Omitted in CNS.

But being watched that it may still go right!
 Nay, to be perjured, which is worst of all; 175
 And, among three, to love the worst of all;
 A whitely wanton with a velvet brow,
 With two pitch-balls stuck in her face for eyes:
 Ay, and, by heaven, one that will do the deed,
 Though Argus were her eunuch and her guard. 180
 And I to sigh for her! to watch for her!
 To pray for her! Go to: it is a plague
 That Cupid will impose for my neglect
 Of his almighty dreadul little might.
 Well, I will love, write, sigh, pray, sue and groan: 185
 Some men must love my lady, and some Joan. *Exit.*

ACT IV

SCENE I. THE KING OF NAVARRE'S PARK.

*Enter the Princess, and her train, a Forester, Boyet, Rosaline,
 Maria, and Katharine.*

PRINCESS

Was that the King, that spurred his horse so hard
 Against the steep uprising of the hill?

BOYET

I know not; but I think it was not he.

PRINCESS

Whoe'er a was, a showed a mounting mind.
 Well, lords, to-day we shall have our dispatch: 5
 On Saturday we will return to France.
 Then, forester, my friend, where is the bush

177 whitely] Q F¹ *whitly* Many emendations proposed. (See Furness, 108): *witty, wightly, witless*, etc. The word, however, is not rare: it means *pale*, and occurs, for instance, in Plutarch's *Life of Brutus* (Plutarch, 944) where *Cæsar* is reported to say: "That these fat long haired men made him not affraid, but the leane and whitely faced fellowes, meaning that by *Brutus* and *Cassius*." (cf. *Julius Cæsar*, 1 ii 191-194.) 185 and] Omitted in Q F¹. 186 *Exit*.] Added by Rowe. ACT IV. SCENE I.] Omitted in Q. Ff Actus Quartus. THE . . . PARK] Added by Ed. *Enter . . . Katharine*.] Q Ff Enter the Princess, a Forrester, her Ladyes, and her Lordes. The speech-prefixes in this Scene are : Q Quee, Que; Forr, For (for Forester); Boyet, Boy, Bo; Clow, Clo, Cl; Rosa; Maria, Mar. In the Folio Qu; For; Boyet, Boy; Clow, Clo; Rosa; Maria, Mar, Ma. 3 BOYET] Q Forr. Ff Boy. 4 a was, a] Collier, Cam and others print as *a' was, a'* Kittredge, NCE *'a was, 'a* 6 On] Q *Ore*

That we must stand and play the murderer in?

FORESTER

Hereby, upon the edge of yonder coppice;
A stand where you may make the fairest shoot.

10

PRINCESS

I thank my beauty, I am fair that shoot,
And thereupon thou speak'st the fairest shoot.

FORESTER

Pardon me, madam, for I meant not so.

PRINCESS

What, what? first praise me, and again say no?
O short-lived pride! Not fair? Alack for woe!

15

FORESTER

Yes, madam, fair.

PRINCESS

Nay, never paint me now.
Where fair is not, praise cannot mend the brow.
Here, good my glass, take this for telling true:
Fair payment for foul words is more than due.

FORESTER

Nothing but fair is that which you inherit.

20

PRINCESS

See, see, my beauty will be saved by merit!
O heresy in fair, fit for these days:
A giving hand, though foul, shall have fair praise.
But come, the bow: now mercy goes to kill,
And shooting well is then accounted ill.
Thus will I save my credit in the shoot:
Not wounding, pity would not let me do't;
If wounding, then it was to show my skill,
That more for praise than purpose meant to kill.
And, out of question, so it is sometimes,
Glory grows guilty of detested crimes,
When, for fame's sake, for praise, an outward part,
We bend to that the working of the heart;
As I for praise alone now seek to spill
The poor deer's blood, that my heart means no ill.

25

30

35

BOYET

Do not curst wives hold that self-sovereignty
Only for praise sake, when they strive to be
Lords o'er their lords?

PRINCESS

Only for praise: and praise we may afford
To any lady that subdues a lord.

40

BOYET

Here comes a member of the commonwealth.

Enter Costard.

COSTARD God dig-you-den all! Pray you, which is the head lady?

PRINCESS Thou shalt know her, fellow, by the rest that have no heads.

COSTARD Which is the greatest lady, the highest? 45

PRINCESS The thickest and the tallest.

COSTARD

The thickest and the tallest! It is so: truth is truth.

And your waist, mistress, were as slender as my wit,

One o' these maids' girdles for your waist should be fit.

Are not you the chief woman? You are the thickest here. 50

PRINCESS What's your will, sir? what's your will?

COSTARD

I have a letter from Monsieur Biron to one Lady Rosaline.

PRINCESS

O, thy letter, thy letter! He's a good friend of mine.

Stand aside, good bearer. Boyet, you can carve;

Break up this capon.

BOYET I am bound to serve. 55

This letter is mistook, it importeth none here;

It is writ to Jaquenetta.

PRINCESS

We will read it, I swear.

Break the neck of the wax, and every one give ear.

BOYET (*reads*) 'By heaven, that thou art fair, is most infallible; true, that thou art beauteous; truth itself, that thou art lovely. 60

More fairer than fair, beautiful than beauteous, truer than truth itself, have commiseration on thy heroical vassal! The magnanimous and most illustrious king Cophetua set eye upon the penurious and indubitate beggar Zenelophon; and he it was that might rightly say, *Veni, vidi, vici*; which to annothanize in the vulgar,—O base and obscure vulgar!—videlicet, He came, saw, and overcame: he came, one; saw, two; overcame, three. Who came? the king. Why did he come? to see. Why did he see? to overcome. To whom came he? to the beggar. What saw he? the beggar. Who overcame he? the beggar. The conclusion is victory: on whose side? the king's. The captive is enriched: on whose side? the beggar's. The catastrophe is a nuptial: on whose side? the king's: no, on both in one, or one in both. I am the 65

41 *Enter Costard.*] Q Ff *Enter Clowne*, after l. 40. 49 o'] Q Ff *a* 52] Two lines in F¹, ending *Berowne*, *Rosaline*. 63 *penurious*] Q Ff *pernicious* The two words may easily be confused in Elizabethan script. See TLS 13 Sep., 1947. 65 *annothanize*] Q F¹ *annothanize* F²⁻⁴ *Anatomize* Cam, Hart, Kittredge, NCE follow Q; and Craig, Chambers, CNS and Cross-Brooke follow F¹. The discussion has been whether *annothanize* is an Armado-ism for *annotate* or a corruption of *anatomize*. See TLS 13 Sep., 1947. 66 *saw*,] Q F¹ *See* 67 *saw*,] Q Ff *see* *overcame*:] Q F¹ *couvercame*. 71 *the king's*.] Q F¹ *the King*:

41 *Enter Costard.*] Q Ff *Enter Clowne*, after l. 40. 49 o'] Q Ff *a* 52] Two lines in F¹, ending *Berowne*, *Rosaline*. 63 *penurious*] Q Ff *pernicious* The two words may easily be confused in Elizabethan script. See TLS 13 Sep., 1947. 65 *annothanize*] Q F¹ *annothanize* F²⁻⁴ *Anatomize* Cam, Hart, Kittredge, NCE follow Q; and Craig, Chambers, CNS and Cross-Brooke follow F¹. The discussion has been whether *annothanize* is an Armado-ism for *annotate* or a corruption of *anatomize*. See TLS 13 Sep., 1947. 66 *saw*,] Q F¹ *See* 67 *saw*,] Q Ff *see* *overcame*:] Q F¹ *couvercame*. 71 *the king's*.] Q F¹ *the King*:

king; for so stands the comparison: thou the beggar; for so witnesseth thy lowliness. Shall I command thy love? I may. 75
 Shall I enforce thy love? I could. Shall I entreat thy love? I will.
 What shalt thou exchange for rags? robes; for tittles? titles; for thyself? me. Thus, expecting thy reply, I profane my lips on thy foot, my eyes on thy picture, and my heart on thy every part.
 Thine, in the dearest design of industry, 80

DON ADRIANO DE ARMADO.

Thus dost thou hear the Nemean lion roar
 'Gainst thee, thou lamb, that standest as his prey.
 Submissive fall his princely feet before,
 And he from forage will incline to play: 85
 But if thou strive, poor soul, what art thou then?
 Food for his rage, repasture for his den.'

PRINCESS

What plume of feathers is he that indited this letter?
 What vane? what weathercock? Did you ever hear better?

BOYET

I am much deceived but I remember the style. 90

PRINCESS

Else your memory is bad, going o'er it erewhile.

BOYET

This Armado is a Spaniard, that keeps here in court;
 A phantasime, a Monarcho, and one that makes sport
 To the Prince and his bookmates.

PRINCESS

Thou fellow, a word:

Who gave thee this letter?

COSTARD

I told you: my lord. 95

PRINCESS

To whom shouldst thou give it?

COSTARD

From my lord to my lady.

PRINCESS From which lord to which lady?

COSTARD

From my lord Biron, a good master of mine,
 To a lady of France that he called Rosaline.

PRINCESS

Thou hast mistaken his letter. Come, lords, away. 100
 (To Rosaline) Here, sweet, put up this: 'twill be thine another day.

Exeunt Princess and train. Boyet, Rosaline, Maria and Costard remain.

BOYET

Who is the suitor? who is the suitor?

ROSALINE

Shall I teach you to know?

81 DON ADRIANO DE ARMADO.] Q F¹ *Don Adriana de Armato*. 101 *Exeunt*
 . . . *remain*.] Omitted in Q. Ff *Exeunt*. 102 suitor? . . . suitor?] Q Ff *shooter?*
 . . . *shooter?* (so pronounced and providing the pun in l. 103).

BOYET

Ay, my continent of beauty.

ROSALINE

Why, she that bears the bow.

Finely put off!

BOYET

My lady goes to kill horns; but, if thou marry, 105

Hang me by the neck, if horns that year miscarry.

Finely put on!

ROSALINE

Well, then, I am the shooter.

BOYET

And who is your deer?

ROSALINE

If we choose by the horns, yourself come not near.

Finely put on, indeed! 110

MARIA

You still wrangle with her, Boyet, and she strikes at the brow.

BOYET

But she herself is hit lower: have I hit her now?

ROSALINE Shall I come upon thee with an old saying, that was a
man when King Pepin of France was a little boy, as touching
the hit it? 115BOYET So I may answer thee with one as old, that was a wo-
man when Queen Guinover of Britain was a little wench, as
touching the hit it.

ROSALINE

Thou canst not hit it, hit it, hit it,

Thou canst not hit it, my good man. 120

BOYET

And I cannot, cannot, cannot,

And I cannot, another can.

Exeunt Rosaline and Katharine.

COSTARD

By my troth, most pleasant: how both did fit it!

MARIA

A mark marvellous well shot, for they both did hit it.

BOYET

A mark! O, mark but that mark! A mark, says my lady! 125

Let the mark have a prick in't, to mete at, if it may be.

MARIA

Wide o' the bow-hand! I' faith, your hand is out.

103-104 Why, . . . off!] One line in Q Ff. 109-110 If . . . indeed!] Prose in Q Ff. 112 But . . . now?] Two lines in Ff ending *lower: . . . now?* 121] Ff omit *And* 122 *Exeunt . . . Katharine.*] Added by Capell. Ff Exit. In Q after 120, Exit. 121-122] One line in Q. 124 hit it] Q F¹⁻³ *hit*. F⁴ *hit it*.

COSTARD

Indeed, a' must shoot nearer, or he'll ne'er hit the clout.

BOYET

And if my hand be out, then belike your hand is in.

COSTARD

Then will she get the upshoot by cleaving the pin. 130

MARIA

Come, come, you talk greasily; your lips grow foul.

COSTARD

She's too hard for you at pricks, sir: challenge her to bowl.

BOYET

I fear too much rubbing. Good night, my good owl.

Exeunt Boyet and Maria.

COSTARD

By my soul, a swain! a most simple clown!
 Lord, Lord, how the ladies and I have put him down! 135
 O' my troth, most sweet jests! most incony vulgar wit!
 When it comes so smoothly off, so obscenely, as it were, so fit.
 Armado o' th' one side,—O, a most dainty man!
 To see him walk before a lady and to bear her fan!
 To see him kiss his hand! and how most sweetly a will swear! 140
 And his page o' t' other side, that handful of wit!
 Ah, heavens, it is a most pathological nit!
 Sola, sola!

*Shout within.**Exit, running.*

130 pin.] Q F¹ *is in*. 133 *Exeunt . . . Maria.*] Added by Cam. 138 Armado o' th' one side,] Q Armatho *ath toothen side*. F¹ Armathor *ath to the side*, F²⁻⁴ Armado *ath to side*, Hart Armado o' *the to side*; (which Hart explains as the hither side and quotes North's *Plutarch* "ranne with speed on the toe side of the foremost ranckes"). CNS Armado *to th' one side*, explaining "Shakespeare wrote 'Arm ath tooth on,' inadvertently dividing 'Armth,' so that the compositor took 'Arm' for the contraction and expanded it: 'toothon' became 'toothen' by an o: e misprint, and 'toothon' is not at all an impossible form." (152-153.) Craig, Cross-Brooke Armado, o' *the one side*, Chambers Armado a' *the one side*, Kittredge Armado o' th' *t' one side*, NCE and we follow Cam. 141 o' t' other] Q F¹ *at other* F²⁻⁴ *at other* Cam, Craig, CNS, Kittredge, NCE o' t' other Chambers a' *tother* 142 is a most] Q F¹ *is most* 143 Sola, sola!] Q Ff Sowla, sowla. Equivalent to Launcelot's *sola sola*, in *Merchant*, v i 39, where it evidently means *Hallo, hallo*. *Shout within. Exit running.*] Q *Exeunt*. Shoot within (in one line). F¹ *Exeunt*. Shoote within (with the last two words on a separate line and centred). F² Showte within. Following F² the *shoot* of Q has generally been modernised to *shout*; but F.M.H. Bone in TLS., 10 Feb., 1945, questions if *shoot* is not the intention (=noise of a hunt) immediately preceding the entry of Holofernes, Nathaniel and Dull from the hunting in Sc. ii. *Exit, running* was added by Capell. Q Ff *Exeunt*.

SCENE II. THE KING OF NAVARRE'S PARK.

Enter Holofernes, Sir Nathaniel, and Dull.

NATHANIEL Very reverend sport, truly; and done in the testimony of a good conscience.

HOLOFERNES The deer was, as you know, *sanguis*, in blood; ripe as the pomewater, who now hangeth like a jewel in the ear of *caelo*, the sky, the welkin, the heaven; and anon falleth like a crab on the face of *terra*, the soil, the land, the earth.

NATHANIEL Truly, Master Holofernes, the epithets are sweetly varied, like a scholar at the least: but, sir, I assure ye, it was a buck of the first head.

HOLOFERNES Sir Nathaniel, *haud credo*. 10

DULL 'Twas not a *haud credo*; 'twas a pricket.

HOLOFERNES Most barbarous intimation! yet a kind of insinuation, as it were, in via, in way, of explication; *facere*, as it were, replication, or, rather, *ostentare*, to show, as it were, his inclination, after his undressed, unpolished, uneducated, unpruned, 15
untrained, or, rather, unlettered, or, ratherest, unconfirmed fashion, to insert again my *haud credo* for a deer.

DULL I said the deer was not a *haud credo*; 'twas a pricket.

HOLOFERNES Twice-sod simplicity, *bis coctus*!
O thou monster Ignorance, how deformed dost thou look! 20

NATHANIEL

Sir, he hath never fed of the dainties that are bred in a book;
He hath not eat paper, as it were; he hath not drunk ink.
His intellect is not replenished; he is only an animal, only sensible in the duller parts:

And such barren plants are set before us, that we thankful should be,

Which we of taste and feeling are, for those parts that do fructify in us more than he. 25

For as it would ill become me to be vain, indiscreet, or a fool,
So were there a patch set on learning, to see him in a school.

But *omne bene*, say I; being of an old father's mind,
Many can brook the weather that love not the wind.

SCENE II . . . PARK.] Not in Q Ff. *Enter Holofernes . . . Dull.*] Q Ff *Enter Dull, Holofernes, the Pedant and Nathaniel.* The speech-prefixes are, Q Nath, Nat, Curat; Pedan., Peda., Ped., Holo.; Dull, Dul; Iaquenetta, Iaue., Iaq, Mayd; Clo., Cost. In the Folio: Nath., Nat, Curat Nath, Per; Peda, Ped, Hol; Dul; Iaqu., Iaq., Maid; Clo, Cost. 4 as the] Ff as a 5 *caelo*.] Q F¹ Celo Kittedge coelo, 7 epithets] Q F¹ *epythithes* 19-20] Prose in Q Ff. Dyce's arrangement. 22 He . . . ink:] Two lines in F¹, ending were: . . . *inke*. 23-25 His . . . he.] Prose paragraph in Q Ff. Hammer arranged 24, 25 as verse. 26 indiscreet Q *indistrell*

DULL

You two are book-men : can you tell me by your wit 30
 What was a month old at Cain's birth, that's not five weeks old
 as yet?

HOLOFERNES Dictynna, goodman Dull ; Dictynna, goodman Dull.

DULL What is Dictynna?

NATHANIEL A title to Phœbe, to Luna, to the moon.

HOLOFERNES

The moon was a month old when Adam was no more, 35
 And raught not to five weeks when he came to five-score.
 Th' allusion holds in the exchange.

DULL 'Tis true indeed : the collusion holds in the exchange.

HOLOFERNES God comfort thy capacity! I say, th' allusion holds 40
 in the exchange.DULL And I say, the pollution holds in the exchange ; for the moon
 is never but a month old : and I say beside that, 'twas a pricket
 that the Princess killed.HOLOFERNES Sir Nathaniel, will you hear an extemporal epitaph
 on the death of the deer? And, to humour the ignorant, I called 45
 the deer the Princess killed a pricket.NATHANIEL *Perge*, good Master Holofernes, *perge*; so it shall
 please you to abrogate scurrility.

HOLOFERNES I will something affect the latter for it argues facility.

'The preylful Princess pierced and pricked a pretty pleasing pricket ; 50
 Some say a sore ; but not a sore, till now made sore with shooting.

32 Dictynna,] Q F¹⁻² Dictisima F⁴ Dictissima A pedantic reference to the moon, possibly derived, according to Steevens, from Golding's *Metamorphoses*: "Dictynna garded with her traine, and proud of killing deere" (Furness, 141). 33 Dictynna?] Q F¹ dictima? F²⁻⁴ Dictinna? 45, 46 ignorant, I called the deer the princess killed a pricket.] Q *ignorant cald the Deare: the Princesse kild a Pricket*. F¹ *ignorant call'd the Deare, the Princesse kill'd a Pricket*. The phrase = *the deer which the Princess killed I called a Pricket*. Cam, Kittredge, NCE *ignorant, call I the deer the* etc. Furness prefers *ignorant, call't, the* etc. Chambers *ignorant, call the deer the* etc. Craig *ignorant, I have call'd the deer* etc. Cross-Brooke *ignorant, [I have] call'd the deer* etc. CNS considers there has been some typographical accident and reads *ignorant, I call the deer the* etc. The *ant* of *ignorant* was probably misread *aul* and the following *I* joined on to it as a *t*, forming *ignorault*; and *cald* remains as *called*. 47-49] Prose in Q Ff and so treated in Cam, etc. Verse in Hart, CNS, Kittredge. 48 scurrility.] Q *squirillitie*. F¹ *scurilitie*. 50-55] Twelve lines in Q Ff, ending prickt . . . Pricket, . . . sore, . . . shooting. . . Sore, . . . thicket: . . . Sorell, . . . hooting. . . Sore, . . . sorell: . . . make . . . l. CNS retains as twelve lines, reading 'ell for L in 52 and sore'll for sorel in 53, abolishing the semi-colon. Kittredge in 52 reads *el*; and full-stop after *Sorel* in 53. NCE and we follow Cam.

The dogs did yell: put L to sore, then sorel jumps from thicket;

Or pricket sore, or else sorel; the people fall a-hooting.

If sore be sore, then L to sore makes fifty sores one sorel.

Of one sore I an hundred make by adding but one more L.' 55

NATHANIEL A rare talent!

DULL (*aside*) If a talent be a claw, look how he claws him with a talent.

HOLOFERNES This is a gift that I have, simple, simple; a foolish extravagant spirit, full of forms, figures, shapes, objects, ideas, apprehensions, motions, revolutions: these are begot in the ventricle of memory, nourished in the womb of *pia mater*, and delivered upon the mellowing of occasion. But the gift is good in those in whom it is acute, and I am thankful for it. 60

NATHANIEL Sir, I praise the Lord for you: and so may my parishioners; for their sons are well tutored by you, and their daughters profit very greatly under you. You are a good member of the commonwealth. 65

HOLOFERNES *Mehercle!* if their sons be ingenious, they shall want no instruction; if their daughters be capable, I will put it to them: but *vir sapit qui pauca loquitur*. A soul feminine saluteth us. 70

Enter Jaquenetta and Costard.

JAQUENETTA God give you good morrow, master Person.

HOLOFERNES Master Person, quasi pers-on. And if one should be pierced, which is the one? 75

COSTARD Marry, master schoolmaster, he that is likest to a hogshead.

HOLOFERNES Piercing a hogshead! A good lustre of conceit in a turf of earth; fire enough for a flint, pearl enough for a swine. 'Tis pretty; it is well. 80

52 L] Q F fell 54 L] Q I F fell one sorel.] Q o sorell: Ff O sorell: 57 (*aside*) Added by Dyce. 59 HOLOFERNES.] Q Ff *Nath.* wrongly allocated. See ll. 65-66. 62 *pia mater*.] Q Ff *primater*, 65 NATHANIEL] Q *Holo.* Ff *Hol.* Wrongly allocated. 69 HOLOFERNES] Q Ff *Nath.* Wrongly allocated. *Mehercle!*] Q F¹, ² *Me hercle*, (italics in F¹). F³, ⁴ *Me hercule*, ingenious.] Q *ingenous*, F¹, ² *ingenous*, F³, ⁴ *ingenuous*, Furness, referring to Cotgrave, considers either *ingenous* or *ingenious* suitable. Cam, Craig, Chambers, Hart, Cross-Brooke, Kittredge *ingenuous*, CNS, NCE *ingenious*, 71 *sapit*] Q F¹ *sapis* 72 *Enter . . . Costard.*] Q Ff *Enter Jaquenetta and the Clowne.* 73, 74 *Person*] Q F¹ *Person* F²⁻⁴ *Parson* Cam *Parson* Craig, Cross-Brooke *parson* CNS, Kittredge, NCE *Person* Chambers *person*. 74 *pers-on.*] Q F¹ *Person?* F² *Person?* F³ *persone?* F⁴ *person.* Cam, Craig, Cross-Brooke, NCE *pers-on*, Chambers, CNS *pierce-one*. Kittredge *pers-one*. 75 *pierced.*] Q Ff *perst*, 76 *likest*] Q *liklest* Ff *likest* CNS *likeliest* 78 *Piercing*] Q Ff *Of persing* Cam considers the *of* as the last and misread syllable of *Holof.* Kittredge and NCE retain *Of*

JAQUENETTA Good Master Parson, be so good as read me this letter: it was given me by Costard, and sent me from Don Armado. I beseech you, read it.

HOLOFERNES *Fauste, precor gelida quando pecus omne sub umbra Ruminat*,—and so forth. Ah, good old Mantuan! I may speak 85 of thee as the traveller doth of Venice;

Venetia, Venetia,

Chi non ti vede non ti pretia.

Old Mantuan, old Mantuan! who understandeth thee not, loves thee not. *Ut, re, sol, la, mi, fa*. Under pardon, sir, what are the 90 contents? or rather, as Horace says in his—What, my soul, verses?

NATHANIEL Ay, sir, and very learned.

HOLOFERNES Let me hear a staff, a stanza, a verse: *lege, domine*.

NATHANIEL (*reads*)

'If love make me forsworn, how shall I swear to love? 95

Ah, never faith could hold, if not to beauty vowed!

Though to myself forsworn, to thee I'll faithful prove;

Those thoughts to me were oaks, to thee like osiers bowed.

Study his bias leaves, and makes his book thine eyes,

Where all those pleasures live that art would comprehend. 100

If knowledge be the mark, to know thee shall suffice;

Well learnéd is that tongue that well can thee commend.

All ignorant that soul that sees thee without wonder;

Which is to me some praise that I thy parts admire.

Thy eye Jove's lightning bears, thy voice his dreadful thunder, 105

Which, not to anger bent, is music and sweet fire.

Celestial as thou art, O, pardon love this wrong,

That sings heaven's praise with such an earthly tongue.'

81 Parson,] Dyce remarks that Jaquenetta's preceding speech shows this to be an error in Q Ff. 83 Armado.] Q Ff Armatho, 84 *Fauste . . . Ruminat*,] Q F¹ Facile precor gellida, quando pecas omnia sub vmbra ruminat. Corrected in F²⁻⁴. CNS retains Facile in text and gives amended reading in Glossary. Kittredge *Fausta, precor, gelida* etc. 87, 88 *Venetia, . . . pretia*.] Q F¹ vemchie, vepcha, que non te vnde, que non te perreche. F²⁻⁴ Venechi, venachea, qui non te vide, i non te piaech (but F^{2, 4} have, venache a). We follow Cam as do other texts. Theobald *Vinegia, vinegia*, etc. The phrase is from Florio's *Firste Fruites* (1578) or his *Second Frutes*, 1591. See Furness, 150. 89 loves thee not.] Omitted in Ff. After *not* CNS inserts [hums]. 93 NATHANIEL] Q Holo. Ff Hol. Wrongly allocated, Rowe's emendation. 94 HOLOFERNES] Q Ff Nath. Wrongly allocated. Rowe's emendation. *stanze*,] Q *stauze*, 95] NATHANIEL (*reads*)] Not in Q Ff. Rowe's addition. The sonnet was printed with a number of different readings on p. v of *The Passionate Pilgrime*, 1599, pubd. by William Jaggard. 108 sings] Q *singes* Ff *That sings* Cam, Hart *sings* Gollancz conjectured that by *apostrophas* (109), Holofernes possibly meant diæresis, with special reference to *singes* as a dissyllable.

HOLOFERNES You find not the apostrophas, and so miss the accent: let me supervise the canzonet. Here are only numbers 110 ratified; but, for the elegancy, facility, and golden cadence of poesy, *caret*. Ovidius Naso was the man: and why, indeed, Naso, but for smelling out the odoriferous flowers of fancy, the jerks of invention? *Imitari* is nothing: so doth the hound his master, the ape his keeper, the tired horse his rider. But, damo- 115 sella virgin, was this directed to you?

JAQUENETTA Ay, sir, from one Monsieur Biron, one of the strange Queen's lords.

HOLOFERNES I will overglance the superscript: 'To the snow-white hand of the most beauteous Lady Rosaline.' I will look 1 again on the intellect of the letter, for the nomination of the party writing to the person written unto: 'Your ladyship's in all desired employment, BIRON.' Sir Nathaniel, this Biron is one of the votaries with the King; and here he hath framed a letter to a sequent of the stranger Queen's, which accidentally, or by 125 the way of progression, hath miscarried. Trip and go, my sweet; deliver this paper into the royal hand of the King: it may con-

Chambers, Kittredge *sings* CNS, NCE *singes* Hanmer padded out with *That sings the heavens* etc.; and Rowe with *That he sings* etc. 109 apostrophas,] Q F¹⁻³ *apostrophas*, F^{3,4} *apostrophes*, Cam, Craig, and others *apostrophas*, Hart, CNS *apostrophus*, See TLS 13 Sep., 1947. 110 canzonet.] Q Ff Q Ff *cangenet*. 110-116 Here . . . you?] Q Ff allocate to Nathaniel. Theobald's correction. 114 invention? *Imitari*] Q F¹ *inuentlon imitarle* F³⁻⁴ *inuentlon imitary* (As *imitarle* unlike other Latin words in the passage is in roman and not italics, the presumption is that it stands for an English word.) Our text follows Theobald's emendation which modern editors follow; but Kellner disputes it. In Q F there is a note of interrogation after *fancy*? and no stop between *inuentlon* and *imitarle*. Kellner suggests some such text as . . . *fancy, the herbs of invention amatory. To love is nothing* . . . This is too far removed from the text. There is no need to alter *jerks* as Onions remarks on this phrase, *jerks of invention*: "a frequent 17th century use." Substitution of *i* for *a* and *a* for *o* is not uncommon, however, and *amatorie* for *imitarle* is a possibility. 117 Biron,] CNS reads *Boyet*; remarking that Biron is not 'one of the strange queen's lords' and that Jaquenetta first believed the letter to come from Armado. CNS suspects confusion between the abbreviated forms of *Boyet* and *Berowne* and considers it not surprising that Boyet is at the bottom of this 'mistaking' of the letters (157-158). Theobald conjectured and others read *to one of the strange Queen's ladies*. Hudson, like Daniel, ascribed all after *sir* to Nathaniel, reading 'Tis from one Monsieur Biron to one of the strange queen's ladies. 120-123 I will . . . BIRON.] Allocated to Nathaniel in Q Ff. On these Holofernes-Nathaniel confusions Cam remarks that there was probably confusion in the speech-prefixes between *Ped*. (for *Pedant*) and *Per*. (for *Person*, *Parson*). 122 writing to] Q Ff *written to* Rowe's correction. 123 Sir Nathaniel, this] Q Ped. *Sir Holofernes, this* Ff Per. *Sir Holofernes, this* 127 royal] Omitted in Ff.

- cern much. Stay not thy compliment ; I forgive thy duty : adieu.
 JAQUENETTA Good Costard, go with me. Sir, God save your life!
 COSTARD Have with thee, my girl. 130
Exeunt Costard and Jaquenetta.
 NATHANIEL Sir, you have done this in the fear of God, very religiously ; and, as a certain father saith,—
 HOLOFERNES Sir, tell not me of the father ; I do fear colourable colours. But to return to the verses : did they please you, Sir Nathaniel? 135
 NATHANIEL Marvellous well for the pen.
 HOLOFERNES I do dine to-day at the father's of a certain pupil of mine ; where, if, before repast, it shall please you to gratify the table with a grace, I will, on my privilege I have with the parents of the foresaid child or pupil, undertake your ben venuto ; where 140 I will prove those verses to be very unlearned, neither savouring of poetry, wit, nor invention. I beseech your society.
 NATHANIEL And thank you too ; for society, saith the text, is the happiness of life.
 HOLOFERNES And, certes, the text most infallibly concludes it. 145
 (To Dull) Sir, I do invite you too ; you shall not say me nay : *pauca verba*. Away ! the gentles are at their game, and we will to our recreation. *Exeunt.*

SCENE III. THE KING OF NAVARRE'S PARK.

Enter Biron, with a paper in his hand, alone.

- BIRON The King he is hunting the deer ; I am coursing myself. They have pitched a toil ; I am toiling in a pitch,—pitch that defiles : defile ! a foul word. Well, set thee down, sorrow ! for so they say the fool said, and so say I, and I the fool. Well proved, wit ! By the Lord, this love is as mad as Ajax : it kills sheep ; it 5 kills me, I a sheep. Well proved again o' my side ! I will not love : if I do, hang me ; i' faith, I will not. O, but her eye,—by this light, but for her eye, I would not love her ; yes, for her two eyes. Well, I do nothing in the world but lie, and lie in my throat. By heaven I do love : and it hath taught me to rhyme, and to be 10 melancholy ; and here is part of my rhyme, and here my melan-

128 forgive] Q *forgine* 130 *Exeunt . . . Jaquenetta.*] Q Ff Exit. 131 NATHANIEL.] Q Holo. Ff Hol. Rowe's correction. 138 before] Ff *being* 140 *ben venuto* ;] F¹ *bien vonuto*, Q F²⁻⁴ *bien venuto*, 146 (*To Dull*) Added by Theobald. SCENE III . . . PARK.] Not in Q Ff. The speech-prefixes are: Q Berow, Bero, Ber, Be; King, Kin; Long; Duma, Dum; Iaque, laqu, laqn; Clow, Cost. In the Folio Berow, Bero, Ber; King, Kin; Long, Lon; Duma, Dum; Iaqu; Clo, Cost. 6 o'] Q Ff a 11, 12 melancholy] Q F¹ *mallicholle*

choly. Well, she hath one o' my sonnets already: the clown bore it, the fool sent it, and the lady hath it: sweet clown, sweeter fool, sweetest lady! By the world, I would not care a pin, if the other three were in. Here comes one with a paper: God give 15
him grace to groan!

He stands aside.

Enter the King, with a paper.

KING Ay me!

BIRON (*aside*) Shot, by heaven! Proceed, sweet Cupid. Thou hast thumped him with thy bird-bolt under the left pap. In faith, secrets! 20

KING (*reads*)

'So sweet a kiss the golden sun gives not
To those fresh morning drops upon the rose,
As thy eye-beams, when their fresh rays have smote
The night of dew that on my cheeks down flows:
Nor shines the silver moon one half so bright 25
Through the transparent bosom of the deep,
As doth thy face through tears of mine give light;
Thou shin'st in every tear that I do weep:
No drop but as a coach doth carry thee.
So ridest thou triumphing in my woe. 30
Do but behold the tears that swell in me,
And they thy glory through my grief will show.
But do not love thyself; then thou wilt keep
My tears for glasses, and still make me weep.
O queen of queens! how far dost thou excel, 35
No thought can think, nor tongue of mortal tell.'

How shall she know my griefs? I'll drop the paper:—
Sweet leaves, shade folly. Who is he comes here?

Enter Longaville, with a paper. The King steps aside.

What, Longaville! and reading! listen, ear.

BIRON

Now, in thy likeness, one more fool appear! 40

LONGAVILLE Ay me, I am forsworn!

BIRON Why, he comes in like a perjure, wearing papers.

12 o'] Q Ff a' 16 *He stands aside.*] So in Q Ff. Cam, Hart Stands aside. Craig [Gets up into a tree. CNS [he climbs into a tree. Kittredge He stands aside. NCE [Steps aside. *Enter the King, with a paper.*] Q Ff The King entreth. Craig, Hart and we follow Cam. CNS The King approaches with a paper in his hand. Kittredge The King ent'reth [with a paper]. NCE Enter the King [with a paper] 24 night of dew] (i.e. *nightly tears*). Various emendations suggested, such as *dew of night*, *night off dew* (Furness, 163). 35 queen] Q *Qneene* 37 paper:] Q *pader*. 38 *Enter . . . paper.*] Q Ff Enter Longaville.

KING

In love, I hope : sweet fellowship in shame!

BIRON

One drunkard loves another of the name.

LONGAVILLE

Am I the first that have been perjured so? 45

BIRON

I could put thee in comfort. Not by two that I know :
 Thou makest the triumvir, the corner-cap of society,
 The shape of Love's Tyburn that hangs up simplicity.

LONGAVILLE

I fear these stubborn lines lack power to move.
 O sweet Maria, empress of my love! 50
 These numbers will I tear, and write in prose.

BIRON

O, rhymes are guards on wanton Cupid's hose.
 Disfigure not his slop.

LONGAVILLE

This same shall go.
He reads the Sonnet.

'Did not the heavenly rhetoric of thine eye,
 'Gainst whom the world cannot hold argument, 55
 Persuade my heart to this false perjury?

Vows for thee broke deserve not punishment.

A woman I forswore ; but I will prove,

Thou being a goddess, I forswore not thee :
 My vow was earthly, thou a heavenly love ; 60

Thy grace being gained cures all disgrace in me.

Vows are but breath, and breath a vapour is :

Then thou, fair sun, which on my earth dost shine,

Exhal'st this vapour-vow ; in thee it is.

If broken then, it is no fault of mine : 65

If by me broke, what fool is not so wise

To lose an oath to win a paradise?"

43 KING] Q Ff *Long*. 47 triumvir.] Q *triumpherie*, F¹. ^a *triumphery*, F². ^a *triumphry*, corner-cap] Corner-cap is explained in NED as a cap with four, or three, corners worn by divines and members of the Universities in the 16th and 17th centuries. F. P. Wilson in *Sh. and the Diction of Common Life*, Brit. Acad. Annual Sh. Lecture, 1941, p. 18, explains the term as referring to the cap of Dr. John Story who was martyred at Tyburn on 1 June, 1571, and to the use in this execution of 'a new pair of Gallows made in triangle manner.' 53 slop.] Q Ff *shop*. Theobald's emendation followed by Cam, Chambers and others. Hart glosses *large, loose trousers*. Others have read *shape*. CNS glosses *the organ of generation*; with a reference to NED *shop*, sb. 3c. 54] The sonnet is printed in *The Passionate Pilgrime*, 1599, iii, with a few different readings. 64 Exhal'st] Q *Exhalst* F¹ *Exhalest* F²⁻⁴ *Exhal'st* 67 lose] Q F¹⁻⁴ *loose* (a pun intended).

BIRON

This is the liver-vein, which makes flesh a deity,
 A green goose a goddess : pure, pure idolatry.
 God amend us, God amend! we are much out o' th' way. 70

LONGAVILLE

By whom shall I send this?—Company! stay.
Steps aside.

BIRON

All hid, all hid, an old infant play.
 Like a demigod here sit I in the sky,
 And wretched fools' secrets heedfully o'er-eye.
 More sacks to the mill! O heavens, I have my wish! 75
Enter Dumain with a paper.

Dumain transformed! four woodcocks in a dish!

DUMAIN O most divine Kate!

BIRON O most profane coxcomb!

DUMAIN

By heaven, the wonder in a mortal eye!

BIRON

By earth, she is not, corporal, there you lie. 80

DUMAIN

Her amber hairs for foul hath amber coted.

BIRON

An amber-coloured raven was well noted.

DUMAIN

As upright as the cedar.

BIRON

Stoop, I say;

69 idolatry.] Q ydotarie. 70 o' th'] Q a th' Ff o' th' Cam, Craig o' the 71 *Steps aside.*] Cam's addition. 75 *Enter... paper.*] Q Ff Enter Dumaine. (after l. 70). 80 corporal.] Q *corporall*. The use of this word here by Biron, applied to Dumain, has given rise to much discussion. See Furness, 169. Biron has already applied the term to himself (III i 168), as 'corporal of the field' to Don Cupid and in like manner he applies it to Dumain. Onions remarks: 'Corporals of the field' were superior officers of the army in the 16th and 17th cent., who acted as assistants or aides-de-camp to the sergeant-major. 81 coted.] Q Ff all have this spelling; but, following Capell, Malone and others, modern editors have modernised and altered to *quoted*. Substitutes for *hairs foul* and *hath* have also been unnecessarily proposed and adopted. To *cote* was a dog-coursing term, used when one dog ran alongside and outstripped the other; and it occurs in *Hamlet* III ii, where Rosencrantz says of the Players "We coted them on the way." The paraphrase of the line is thus: Her amber hair so outstrips amber as to make it seem foul. 83-84 Stoop... child.] One line in Q Ff. Theobald's correction. 83 Stoop,] Dyce *Stoops* Hart *Stoop*, remarking "Biron merely contradicts Dumain's 'upright' concisely and ungrammatically." 'Stoop' signified a bow or to bow. Cf. *Henry V* v ii: 'a straight back will *stoop*'; etc. CNS —*stoup*, with comma after *cedar*

Her shoulder is with child.

DUMAIN As fair as day.

BIRON

Ay, as some days; but then no sun must shine 85

DUMAIN

O that I had my wish!

LONGAVILLE And I had mine!

KING And I mine too, good Lord!

BIRON Amen, so I had mine: is not that a good word?

DUMAIN

I would forget her; but a fever she

Reigns in my blood, and will remembered be. 90

BIRON

A fever in your blood! why, then incision

Would let her out in saucers: sweet misprision!

DUMAIN

Once more I'll read the ode that I have writ.

BIRON

Once more I'll mark how love can vary wit.

DUMAIN (*reads*)

'On a day—alack the day!— 95

Love, whose month is ever May,

Spied a blossom passing fair

Playing in the wanton air.

Through the velvet leaves the wind,

All unseen, can passage find; 100

That the lover, sick to death,

Wish himself the heaven's breath.

Air, quoth he, thy cheeks may blow;

Air, would I might triumph so!

But, alack, my hand is sworn 105

Ne'er to pluck thee from thy thorn;

Vow, alack, for youth unmeet,

Youth so apt to pluck a sweet!

Do not call it sin in me,

That I am forsworn for thee; 110

Thou for whom Jove would swear

87 And I mine] Q Ff *And mine* Johnson's correction. 93 ode.] Q *Odo* 95 (*reads*)] Q Ff Dumaine reads his sonnet. The sonnet was printed with some variations in *The Passionate Pilgrim*, 1599, xvi and *England's Helicon*, 1600. 102 Wish] Q F¹ *Wish* F²⁻⁴ *Wish'd* Cam, NCE *Wish* Craig, Cross-Brooke, Kirtledge *Wish'd* Chambers, CNS *Wished* 104 Air,] Q Ff Ayre Johnson conj. *Ah!* 106 thorn;] Q Ff *throne*: Rowe's amendment from *England's Helicon*. 111] Various proposals towards improving the scansion. Rowe *whom ev'n Jove* Kinnear *whose sake Jove* Craig, CNS, Cross-Brooke *whom e'en Jove*

- Juno but an Ethiope were;
 And deny himself for Jove,
 Turning mortal for thy love.
 This will I send and something else more plain, 115
 That shall express my true love's fasting pain.
 O, would the King, Biron, and Longaville,
 Were lovers too! Ill, to example ill,
 Would from my forehead wipe a perjured note;
 For none offend where all alike do dote. 120
- LONGAVILLE (*advancing*)
 Dumain, thy love is far from charity,
 That in love's grief desir'st society.
 You may look pale, but I should blush, I know,
 To be o'erheard and taken napping so.
- KING (*advancing*)
 Come, sir, you blush; as his your case is such; 125
 You chide at him, offending twice as much;
 You do not love Maria; Longaville
 Did never sonnet for her sake compile,
 Nor never lay his wreathed arms athwart
 His loving bosom, to keep down his heart. 130
 I have been closely shrouded in this bush
 And marked you both and for you both did blush.
 I heard your guilty rhymes, observed your fashion,
 Saw sighs reek from you, noted well your passion.
 Ay me! says one; O Jove! the other cries; 135
 One, her hairs were gold, crystal the other's eyes:
 You would for paradise break faith and troth;
 To Longaville.
 And Jove, for your love, would infringe an oath.
 To Dumain.
 What will Biron say when that he shall hear
 Faith so infringéd, which such zeal did swear? 140
 How will he scorn! how will he spend his wit!
 How will he triumph, leap and laugh at it!
 For all the wealth that ever I did see,
 I would not have him know so much by me.
- BIRON
 Now step I forth to whip hypocrisy. 145
 Advancing.

121, 125, 145 (*advancing*)] Added by Cam. 134 passion.] Q *passion*. 137, 138
To . . . To . . .] Added by Johnson. 140 Faith so infringéd,] Q *Fayth infringed*
Ff Faith infringed Walker proposed *Of faith infringed* or *Faith so infringed* or
 even *Such faith* etc. Cam, Hart, Cross-Brooke, Kittredge, NCE follow QF.
 CNS *Faith so infringéd* Craig, Chambers *A faith infringed* See Furness, 174.

- Ah, good my liege, I pray thee, pardon me!
 Good heart, what grace hast thou, thus to reprove
 These worms for loving, that art most in love?
 Your eyes do make no coaches; in your tears
 There is no certain Princess that appears; 150
 You'll not be perjured, 'tis a hateful thing;
 Tush, none but minstrels like of sonneting!
 But are you not ashamed? nay, are you not,
 All three of you, to be thus much o'ershot?
 You found his mote; the King your mote did see; 155
 But I a beam do find in each of three.
 O, what a scene of fool'ry have I seen,
 Of sighs, of groans, of sorrow and of teen!
 O me, with what strict patience have I sat,
 To see a King transforméd to a gnat! 160
 To see great Hercules whipping a gig,
 And profound Solomon to tune a jig,
 And Nestor play at push-pin with the boys,
 And critic Timon laugh at idle toys!
 Where lies thy grief, O, tell me, good Dumain? 165
 And, gentle Longaville, where lies thy pain?
 And where my liege's? All about the breast:
 A caudle, ho!
- KING Too bitter is thy jest.
 Are we betrayed thus to thy over-view?
- BIRON
 Not you to me, but I betrayed by you: 170
 I, that am honest; I, that hold it sin
 To break the vow I am engagéd in;
 I am betrayed, by keeping company
 With men like you, men of inconstancy.
 When shall you see me write a thing in rhyme? 175

149 coaches;] Q Ff *couches* Hanmer's emendation. Refers to the King's sonnet, l. 29. 155 mote; ... mote] Q Ff *Moth*, ... *Moth* 157 fool'ry] Q *foolrie* Cam, Craig *foolery* 160 gnat !] *Knot, quat, sprat*, etc. have been proposed as emendations, but in *Pericles* ii iii niggardly princes are likened to gnats—mean things. 162 to tune] Ff, Hart *tuning* 168 A caudle, ho!] Ff, Hart *a candle ho!* 170 to me, ... by you:] Q Ff *by mee* ... *to you*. Capell's correction. Cross-Brooke adheres to Q Ff. 174 With men like you, men of inconstancy.] Q *With men like men of inconstancie*. F¹ *With men, like* etc. F²⁻⁴ *With men, like men of strange inconstancy* (F² *strang*). Critical discussion has been greatly on the merits of *vane-like* and *moon-like* for *men like*. *strange* in F²⁻⁴ is an attempt to correct the metre. Our text follows Cam, Kittredge, NCE, who adopted Dyce's emendation. Chambers *With men, like you, men of inconstancy*. Hart *With men like [you], men of* etc. Cross-Brooke *With men like [men,] men of* etc. Craig *With men like men, men of inconstancy*. CNS adheres to Q.

Or groan for Joan? or spend a minute's time
 In pruning me? When shall you hear that I
 Will praise a hand, a foot, a face, an eye,
 A gait, a state, a brow, a breast, a waist,
 A leg, a limb?—

KING Soft! whither away so fast? 180
 A true man or a thief that gallops so?

BIRON

I post from love: good lover, let me go.
Enter Jaquenetta and Costard.

JAQUENETTA

God bless the King!

KING What present hast thou there?

COSTARD

Some certain treason.

KING What makes treason here?

COSTARD

Nay, it makes nothing, sir.

KING If it mar nothing neither, 185
 The treason and you go in peace away together.

JAQUENETTA

I beseech your Grace, let this letter be read:
 Our parson misdoubts it; 'twas treason, he said.

KING Biron, read it over.

Giving him the paper.

Where hadst thou it? 190

JAQUENETTA Of Costard.

KING Where hadst thou it?

COSTARD Of Dun Adramadio, Dun Adramadio.

Biron tears the letter.

KING

How now! What is in you? Why dost thou tear it?

BIRON

A toy, my liege, a toy: your Grace needs not fear it. 195

LONGAVILLE

It did move him to passion, and therefore let's hear it.

DUMAIN

It is Biron's writing, and here is his name.

Gathering up the pieces.

176 Joan? Q (Capell collection) *Loue?* (Devonshire copy) *Ione?* F¹, * *Ioane?* F², * *Joan?* Cam, Kittredge *love?* Craig, Chambers, Hart, CNS, Cross-Brooke, *Joan?* See III i 186. Furness supports *Joan*. 177-180 In . . . limb? Prose in Q Ff. Rowe's arrangement. 182 *Enter . . . Costard.*] Q Ff *Enter . . . Clowne*. 189 *Giving . . . paper.*] Q Ff He reads the letter. 193 *Biron . . . letter.*] Not in Q Ff. We follow Cam after Capell. 197 *Gathering . . . pieces.* Added by Capell

BIRON (*to Costard*)

Ah, you whoreson loggerhead! you were born to do me shame.
Guilty, my lord, guilty! I confess, I confess.

KING What?

200

BIRON

That you three fools lacked me fool to make up the mess :
He, he, and you, and you, my liege, and I,
Are pickpurses in love, and we deserve to die.
O, dismiss this audience, and I shall tell you more.

DUMAIN

Now the number is even.

BIRON

True, true ; we are four.
Will these turtles be gone?

205

KING

Hence, sirs : away!

COSTARD

Walk aside the true folk, and let the traitors stay.

Exeunt Costard and Jaquenetta.

BIRON

Sweet lords, sweet lovers, O, let us embrace!
As true we are as flesh and blood can be :
The sea will ebb and flow, heaven show his face ;
Young blood doth not obey an old decree.
We cannot cross the cause why we were born ;
Therefore of all hands must we be forsworn.

210

KING

What, did these rent lines show some love of thine?

BIRON

Did they, quoth you? Who sees the heavenly Rosaline,
That, like a rude and savage man of Inde,
At the first op'ning of the gorgeous east,
Bows not his vassal head and stricken blind
Kisses the base ground with obedient breast?
What peremptory eagle-sighted eye
Dares look upon the heaven of her brow,
That is not blinded by her majesty?

215

220

KING

What zeal, what fury hath inspired thee now?
My love, her mistress, is a gracious moon ;
She an attending star, scarce seen a light.

225

BIRON

My eyes are then no eyes, nor I Biron.

205, 206 True ; . . . gone?] One line in Q Ff. 207 *Exeunt . . . Jaquenetta.*
Added by Theobald. 210 heaven show] Q *heaven shew* Ff *heaven will shew*
217 op'ning] Ff, Cam, Craig *opening*

O, but for my love, day would turn to night!
 Of all complexions the culled sovereignty
 Do meet, as at a fair, in her fair cheek;
 Where several worthies make one dignity, 230
 Where nothing wants that want itself doth seek.
 Lend me the flourish of all gentle tongues,—
 Fie, painted rhetoric! O, she needs it not:
 To things of sale a seller's praise belongs,
 She passes praise; then praise too short doth blot. 235
 A withered hermit, five-score winters worn,
 Might shake off fifty, looking in her eye.
 Beauty doth varnish age, as if new-born
 And gives the crutch the cradle's infancy.
 O, 'tis the sun that maketh all things shine. 240

KING

By heaven, thy love is black as ebony.

BIRON

Is ebony like her? O wood divine!
 A wife of such wood were felicity.
 O, who can give an oath? Where is a book?
 That I may swear beauty doth beauty lack, 245
 If that she learn not of her eye to look:
 No face is fair that is not full so black.

KING

O paradox! Black is the badge of hell,
 The hue of dungeons and the school of night;
 And beauty's crest becomes the heavens well. 250

BIRON

Devils soonest tempt, resembling spirits of light.
 O, if in black my lady's brows be decked,
 It mourns that painting and usurping hair
 Should ravish doters with a false aspect;
 And therefore is she born to make black fair. 255
 Her favour turns the fashion of the days,
 For native blood is counted painting now;
 And therefore red, that would avoid dispraise,
 Paints itself black, to imitate her brow.

236 hermit,] Q *Hermight*, 242 wood] Q Ff *word* Rowe's emendation.
 249 school of night;] Q Ff *school of night* Many emendations of *school*.
 Theobald, Craig *scowl* Hanmer *stole* etc. Cam conjectured *suit* and noted:
 As 'suitor' was pronounced and sometimes written 'shooter' (iv i 143), so
 probably 'suit' was sometimes written 'shoote,' a word easily corrupted into
 'school.' CNS *School of Night*; Craig *scowl of night*; Chambers, Cross-
 Brooke, Kittredge *school of night*; NCE [*suit*] of night;

DUMAIN

To look like her are chimney-sweepers black.

260

LONGAVILLE

And since her time are colliers counted bright.

KING

And Ethiopes of their sweet complexion crack.

DUMAIN

Dark needs no candles now, for dark is light.

BIRON

Your mistresses dare never come in rain,

For fear their colours should be washed away.

265

KING

'Twere good, yours did ; for, sir, to tell you plain,

I'll find a fairer face not washed to-day.

BIRON

I'll prove her fair, or talk till doomsday here.

KING

No devil will fright thee then so much as she.

DUMAIN

I never knew man hold vile stuff so dear.

270

LONGAVILLE

Look, here's thy love : my foot and her face see.

BIRON

O, if the streets were pavéd with thine eyes,

Her feet were much too dainty for such tread!

DUMAIN

O vile! then, as she goes, what upward lies

The street should see as she walked overhead.

275

KING

But what of this? are we not all in love?

BIRON

Nothing so sure ; and thereby all forsworn.

KING

Then leave this chat ; and, good Biron, now prove

Our loving lawful, and our faith not torn.

DUMAIN

Ay, marry, there ; some flattery for this evil.

280

LONGAVILLE

O, some authority how to proceed ;

Some tricks, some quilllets, how to cheat the devil.

277 Nothing] Q F¹ *O nothing* Another instance where Cam thinks the final *o* of *Bero*. has been misread by the compositor. Cam, Craig, CNS, Cross-Brooke, Kittredge, NCE omit *O*. Chambers, Hart *O! nothing*

DUMAIN

Some salve for perjury.

BIRON

'Tis more than need.

Have at you, then, affection's men at arms.
 Consider what you first did swear unto, 285
 To fast, to study, and to see no woman :
 Flat treason 'gainst the kingly state of youth.
 Say, can you fast? Your stomachs are too young;
 And abstinence engenders maladies.
 And where that you have vowed to study, lords, 290
 In that each of you have forsworn his book,
 Can you still dream and pore and thereon look?
 For when would you, my Lord, or you, or you,
 Have found the ground of study's excellence
 Without the beauty of a woman's face? 295
 From women's eyes this doctrine I derive :
 They are the ground, the books, the academes
 From whence doth spring the true Promethean fire.
 Why, universal plodding prisons up
 The nimble spirits in the arteries, 300

283 'Tis] Q Ff *O tis* See note to 277. Craig, Chambers, Hart, Cross-Brooke, Kittredge *O! 'tis* Cam, CNS, NCE omit *O!* 293-298 and 306-313 For when . . . fire; and For where . . . books.] Omitted by Dyce as being repeated in substance later. Cam remarks: "There can be no doubt that two drafts of the speech have been blended together, and that the author meant to cancel a portion of it; but as there also can be no doubt that the whole came from his pen, we do not venture to correct the printer's error. . . . The error is indeed a very instructive one. It goes to prove that the first Quarto was printed from the author's original MS." CNS, who prints the whole text with brackets showing duplication, states: "we may presume that Shakespeare's revised draft was written, not in the margin of the original MS., but on a separate piece of paper. Thus when he had penned on this separate piece all he had a mind to, the two drafts, both old and new, would be before him complete." The conclusion is that the Q preserves both drafts and the repetition begins at l. 312, *O, we have made* etc.; ll. 312-313 being an obvious echo of 290-291. In the cancellation, according to CNS's view, of the first draft, Shakespeare inadvertently left part of a line standing after l. 310, where Q F¹ read:

Then when our selues we see in Ladies eyes,
 With our selues.

This latter part of a line, without present meaning, is omitted in Cam, Craig, Hart, Kittredge, NCE. Chambers omits ll. 293-298, 312-313 and the words *With our selves*. Craig and Cross-Brooke print the whole text, except *With ourselves*. Kittredge prints in italics the whole passage from our l. 292 to l. 313 inclusive (with semi-colon after *book* in l. 291). 299 prisons] Q Ff *poysons* Theobald's emendation. Commenting on Dyce, who reads *prisons*, Furnivall states (Facsimile V): "But you don't want the metaphor of nimble spirits struggling to burst their prison; you want em duld and numbd by

As motion and long-during action tires
 The sinewy vigour of the traveller.
 Now, for not looking on a woman's face,
 You have in that forsworn the use of eyes
 And study too, the causer of your vow ; 305
 For where is any author in the world
 Teaches such beauty as a woman's eye?
 Learning is but an adjunct to ourself,
 And where we are our learning likewise is ;
 Then when ourselves we see in ladies' eyes, 310
 Do we not likewise see our learning there?
 O, we have made a vow to study, lords,
 And in that vow we have forsworn our books.
 For when would you, my liege, or you, or you,
 In leaden contemplation have found out 315
 Such fiery numbers as the prompting eyes
 Of beauty's tutors have enriched you with?
 Other slow arts entirely keep the brain ;
 And therefore, finding barren practisers,
 Scarce show a harvest of their heavy toil : 320
 But love, first learned in a lady's eyes,
 Lives not alone immured in the brain ;
 But, with the motion of all elements,
 Courses as swift as thought in every power,
 And gives to every power a double power, 325
 Above their functions and their offices.
 It adds a precious seeing to the eye :
 A lover's eyes will gaze an eagle blind ;
 A lover's ear will hear the lowest sound,
 When the suspicious head of theft is stopped. 330
 Love's feeling is more soft and sensible
 Than are the tender horns of cockled snails ;
 Love's tongue proves dainty Bacchus gross in taste.
 For valour, is not Love a Hercules,
 Still climbing trees in the Hesperides? 335
 Subtle as Sphinx ; as sweet and musical

poison." *CNS prisons* ; with note that the reading "is supported by ll. 318-326 which we take to be the 1597 expansion of ll. 299-302 ; note especially 'keep the brain,' 'immured in the brain.'" Cam, Kittredge *prisons* Craig, Hart, Cross-Brooke, NCE *poisons* 310] See note on 293-298, 306-313. 330 theft] Various suggestions to emend this puzzling line are *hand*, *tread*, *ear* or *herd's* for *theft* Budd (Scholars' Library edn.) explains: "when even the thief, alert and suspicious of every sound, would fail to hear it." Sir Edward Maunde Thompson (*CNS*, 163) suggested "that *theft* should be *th'eft*. 'Suspicious head' is very appropriate to the newt or eft and the reading sorts well with 'the tender horns of cockled snails.'"

As bright Apollo's lute, strung with his hair;
 And when Love speaks, the voice of all the gods
 Make heaven drowsy with the harmony.
 Never durst poet touch a pen to write 340
 Until his ink were tempered with Love's sighs:
 O, then his lines would ravish savage ears,
 And plant in tyrants mild humility.
 From women's eyes this doctrine I derive:
 They sparkle still the right Promethean fire; 345
 They are the books, the arts, the academes,
 That show, contain and nourish all the world:
 Else none at all in aught proves excellent.
 Then fools you were these women to forswear;
 Or keeping what is sworn, you will prove fools. 350
 For wisdom's sake, a word that all men love;
 Or for love's sake, a word that loves all men;
 Or for men's sake, the authors of these women;
 Or women's sake, by whom we men are men;
 Let us once lose our oaths to find ourselves, 355
 Or else we lose ourselves to keep our oaths.
 It is religion to be thus forsworn,
 For charity itself fulfils the law,
 And who can sever love from charity?

KING

Saint Cupid, then! and, soldiers, to the field! 360

BIRON

Advance your standards, and upon them, lords;
 Pell-mell, down with them! but be first advised,
 In conflict that you get the sun of them.

LONGAVILLE

Now to plain-dealing: lay these glozes by.
 Shall we resolve to woo these girls of France? 365

KING

And win them too: therefore let us devise
 Some entertainment for them in their tents.

BIRON

First, from the park let us conduct them thither:
 Then homeward every man attach the hand
 Of his fair mistress. In the afternoon 370

338-339 And when . . . harmony.] Farmer conj. *the voice makes all the gods Of heaven* etc. Hanmer *makes for make* Cam annotates: We have here retained 'make,' because the inaccuracy is so natural, that it probably came from the pen of the author. 353 authors] Q *authour* Ff *author* Capell's change. 355 Let us once] Q *Lets vs once* F¹ *Let's once* F²⁻⁴ *Let us once* 361 standards,] Q *standars*,

We will with some strange pastime solace them,
Such as the shortness of the time can shape;
For revels, dances, masks and merry hours
Forerun fair Love, strewing her way with flowers.

KING

Away, away! no time shall be omitted 375
That will betime, and may by us be fitted.

BIRON

Allons! allons! Sowed cockle reaped no corn;
And justice always whirls in equal measure:
Light wenches may prove plagues to men forsworn;
If so, our copper buys no better treasure. *Exeunt.* 380

ACT V

SCENE I. THE KING OF NAVARRE'S PARK.

Enter Holofernes, Sir Nathaniel, and Dull.

HOLOFERNES *Satis quod sufficit.*

NATHANIEL I praise God for you, sir: your reasons at dinner have been sharp and sententious; pleasant without scurrility, witty without affection, audacious without impudency, learned without opinion, and strange without heresy. I did converse this quondam day with a companion of the King's, who is intituled, nominated, or called, Don Adriano de Armado.

HOLOFERNES *Novi hominem tanquam te:* his humour is lofty, his discourse peremptory, his tongue filed, his eye ambitious, his gait majestical, and his general behaviour vain, ridiculous, and thrasonical. He is too picked, too spruce, too affected, too odd, as it were, too peregrinate, as I may call it. 10

NATHANIEL A most singular and choice epithet.

Draws out his table-book.

377 *Allons! allons!* Sowed] Q *Alone alone sowed* Ff *Alone, alone sowed* Theobald's emendation after Warburton. Chambers *alone, alone sowed* ACT V.] Q no heading. Ff Actus Quartus (in error). SCENE I. . . . PARK.] Not in Q Ff. *Enter . . . Dull.*] Q *Enter the Pedant, the Curat, and Dull.* Ff *Curat* for the *Curat*. The speech-prefixes in Q F¹ in this Scene are Pedant, Peda, Ped; Curat, Cura; Brag, Bra; Boy, Page, Pag; Clow; Dull. 4 affection,] F²⁻⁴ altered to *affectation*, According to NED this *affectation* is derived from OF *affecter* from Latin *affectare* and in ME and Shakespeare's day also signified *affectation*. Rowe's reading from F⁴ and Keightley's amendment to *affectation* are therefore unnecessary. 6 intituled,] CNS *entitled*, 13 *Draws*] Q F¹⁻³ Draw F²⁻⁴ Draws

HOLOFERNES He draweth out the thread of his verbosity finer
 than the staple of his argument. I abhor such fanatical phan- 15
 tasimes, such insociable and point-devise companions; such
 rackers of orthography, as to speak dout, fine, when he should
 say doubt; det, when he should pronounce debt,—d, e, b, t,
 not d, e, t: he clepeth a calf, cauf; half, hauf; neighbour *vocatur*
nebour; neigh abbreviated ne. This is abhominable,—which he 20
 would call abhominable: it insinuateth me of insanie: *ne intel-*
ligis, domine? to make frantic, lunatic.

NATHANIEL *Laus Deo, bene intelligo.*

HOLOFERNES *Bon, bon, fort bon!* Priscian, a little scratched; 'twill 25
 serve.

NATHANIEL *Videsne quis venit?*

HOLOFERNES *Video, et gaudeo.*

Enter Armado, Moth, and Costard.

ARMADO Chirrah!

To Moth.

HOLOFERNES *Quare* chirrah, not Sirrah?

ARMADO Men of peace, well encountered. 30

HOLOFERNES Most military sir, salutation.

MOTH (*aside to Costard*) They have been at a great feast of
 languages, and stolen the scraps.

COSTARD O, they have lived long on the alms-basket of words.
 I marvel thy master hath not eaten thee for a word; for thou 35
 art not so long by the head as *honorificabilitudinitatibus*: thou
 art easier swallowed than a flap-dragon.

MOTH Peace! the peal begins.

ARMADO (*to Holofernes*) Monsieur, are you not lettered?

17 orthography.] Q F¹ *ortagriphie*, F² *ortagriphy*, F³, ⁴ *ortagraphy*,
 21 insanie:] Q Ff *infamie* Warburton *insanity* Theobald, Cam, Hart, CNS,
 Kittredge, NCE *insanie*. (See NED sub *insanie*.) Chambers, following Singer,
insanire: Craig *insanie*; anne *intelligis*, 23 *bene*] Theobald, Chambers, Craig,
 CNS, Kittredge, NCE *bone* Cam, Hart, Cross-Brooke *bene* 24-25 *Bon* . . .
 serve.] Q Ff *Bome boon for boon prescian, a little scratcht, twil serue*. Theobald
Bone?—*bone for* | *enè*, etc. We follow Cam, but retain the comma after
 Priscian, which has some value. 27 *gaudeo*.] Q Ff *gaudio*. *Enter* . . . *Costard*.]
 Q Ff *Enter Bragar*, Boy. after line 26. 28, 29 *Chirrah*] Q Ff *Chirra To Moth*.]
 Added by Capell. 29 *Quare*] Q F¹ *Quari* Sirrah?] Q Ff *Sirra?* 36 *honorifica-*
blittudinitatibus:] This word occurs in *The Dutch Courtezan* by Marston,
Lenten Stuff and *The Mad Lover* (Lea i 39); and is similar to long words in
 Italian comedy and Rabelais. Taylor the Water-Poet quoted it with an extra
 syllable; it occurs in shorter form in the scribbles of the Alnwick Castle MS.
 ed. by F. J. Burgoyne, London, Longmans, 1904; and it was quoted in the
 Prologue to *Table de l'Ancien Philosophe*. Cebès, Paris, 1529 (*Un Vocable*
Shakespearien in *Revue du Seizième Siècle*, tome viii 1921, par Abel Lefranc.)
 39 (*to* . . .)] Added by Capell.

MOTH

Yes, yes; he teaches boys the horn-book. 40

What is a, b, spelt backward, with the horn on his head?

HOLOFERNES Ba, *pueritia*, with a horn added.

MOTH Ba, most silly sheep with a horn. You hear his learning.

HOLOFERNES *Quis, quis*, thou consonant? 45

MOTH The last of the five vowels, if you repeat them; or the fifth, if I.

HOLOFERNES I will repeat them,—a, e, i,—

MOTH The sheep: the other two concludes it,—o, u.

ARMADO Now, by the salt wave of the Mediterranean, a sweet touch, a quick venue of wit,—snip, snap, quick and home! It rejoiceth my intellect: true wit! 50

MOTH Offered by a child to an old man; which is wit-old.

HOLOFERNES What is the figure? what is the figure?

MOTH Horns. 55

HOLOFERNES Thou disputes like an infant: go, whip thy gig.

MOTH Lend me your horn to make one, and I will whip about your infamy *circum circa*,—a gig of a cuckold's horn.COSTARD And I had but one penny in the world, thou shouldst have it to buy gingerbread: hold, there is the very remuneration I had of thy master, thou halfpenny purse of wit, thou pigeon-egg of discretion. O, and the heavens were so pleased that thou wert but my bastard, what a joyful father wouldst thou make me! Go to; thou hast it *ad dunghill*, at the fingers' ends, as they say. 60HOLOFERNES O, I smell false Latin; dunghill for *unguem*.

ARMADO Arts-man, preambulate: we will be singuled from the barbarous. Do you not educate youth at the chargehouse on the top of the mountain? 65

HOLOFERNES Or *mons*, the hill. 70

ARMADO At your sweet pleasure, for the mountain.

HOLOFERNES I do, sans question.

ARMADO Sir, it is the King's most sweet pleasure and affection to congratulate the Princess at her pavilion in the posteriors

42 *pueritia*,] Q Ff *puericia* 46 last] Theobald changed *last* to *third* and Cam, Craig, Chambers, Cross-Brooke, NCE follow. Hart, CNS, Kittredge *last* Furness, 219, disputes Theobald's change. 50 wave] Q *wane* 51 venue] Q F¹ *vene* we F¹ *venewe* F¹, 4 *venew* 56 disputes] Q F¹ *disputes* F¹, 8 *disputes* F¹ *disputest* CNS, Kittredge, NCE *disputes* 58 *circum circa*] Q vnũ *cita* Ff vnũ *cita* Theobald's emendation. 63 wert] Q *wart* 64, 66 *dunghill* . . . *dunghill*] Q F¹—*dungil* . . . *dunghel* F¹ *dunghil* . . . *dunghel* 67 preambulate:] Q Ff *preambulat* Rowe *preambula* Hudson *perambulate* Theobald etc., Cross-Brooke *præambula*: Singuled] Q *singuled* Ff Craig, Cross-Brooke, CNS *singled*

of this day, which the rude multitude call the afternoon.

75

HOLOFERNES The posterior of the day, most generous sir, is liable, congruent and measurable for the afternoon: the word is well culled, chose, sweet and apt, I do assure you, sir, I do assure.

ARMADO Sir, the King is a noble gentleman, and my familiar, I do assure ye, very good friend: for what is inward between us, let it pass. I do beseech thee, remember thy courtesy. I beseech thee, apparel thy head: and among other important and most serious designs, and of great import indeed, too, but let that pass:—for I must tell thee, it will please his Grace, by the world, sometime to lean upon my poor shoulder, and with his royal finger, thus, dally with my excrement, with my mustachio: but, sweet heart, let that pass. By the world, I recount no fable: some certain special honours it pleaseth his greatness to impart to Armado, a soldier, a man of travel, that hath seen the world:—but let that pass. The very all of all is,—but, sweet heart, I do implore secrecy,—that the King would have me present the Princess, sweet chuck, with some delightful ostentation, or show, or pageant, or antic, or firework. Now, understanding that the curate and your sweet self are good at such eruptions and sudden breaking out of mirth, as it were, I have acquainted you withal, to the end to crave your assistance.

85

90

95

HOLOFERNES Sir, you shall present before her the Nine Worthies. Sir Nathaniel, as concerning some entertainment of time, some show in the posterior of this day, to be rendered by our assistance, at the King's command, and this most gallant, illustrate, and learned gentleman, before the Princess,—I say none so fit as to present the Nine Worthies.

100

82 important] Q *important* Ff *importunate* Cam, Chambers, NCE *important* Craig, CNS, Cross-Brooke, Kittredge *importunate* 93 antic.] Q *antique*, Ff *antick*, (= droll performance). Cam *antique*, Craig, Cross-Brooke *antick*, 98 Sir Nathaniel.] Q Ff *Sir Holofernes*, Rowe, Cam, *Sir*, Capell, Craig, CNS, Kittredge, NCE *Sir Nathaniel*, 99 assistance.] Q Ff *assistants* Rowe, Pope, Cam, Chambers, Hart, Cross-Brooke, NCE *assistants*, Craig, CNS, Kittredge, *assistance*, Hanmer's change, justified in CNS's view, by Armado's "to crave your assistance" l. 96.) 100 at] Omitted in Q, CNS. 102 Nine Worthies.] The list which Armado gives to the King (v ii 521) contains Hector (Armado), Pompey (Costard), Alexander (Nathaniel), Hercules (Moth), Judas Maccabæus (Holofernes); and this actually constitutes the pageant (v ii). The text at v i 105-107 is obviously corrupt. Joshua was evidently reconsidered and Alexander substituted for him. A transposition seems to have taken place in ll. 105-107, and one Worthy omitted. If so the text would run: myself, Judas Maccabæus and this gallant gentleman, Hector of Troy; this swain, etc. Apart from Joshua the text would then conform to the pageant. Capell, Craig, Kittredge, NCE read *or this* for *and this* in l. 105. Chambers has *Joshua yourself; myself; and this gallant gentleman, Judas Maccabæus.*

NATHANIEL Where will you find men worthy enough to present them?

HOLOFERNES Joshua, yourself; myself, and this gallant gentleman, 105
Judas Maccabæus; this swain, because of his great limb or joint, shall pass Pompey the Great; the page, Hercules,—

ARMADO Pardon, sir; error: he is not quantity enough for that Worthy's thumb: he is not so big as the end of his club.

HOLOFERNES Shall I have audience? He shall present Hercules in 110
minority: his enter and exit shall be strangling a snake; and I will have an apology for that purpose.

MOTH An excellent device! So, if any of the audience hiss, you may cry, "Well done, Hercules! now thou crushest the snake!" That is the way to make an offence gracious, though 115
few have the grace to do it.

ARMADO For the rest of the Worthies?—

HOLOFERNES I will play three myself.

MOTH Thrice-worthy gentleman!

ARMADO Shall I tell you a thing? 120

HOLOFERNES We attend.

ARMADO We will have, if this fadge not, an antic. I beseech you, follow.

HOLOFERNES Via, goodman Dull! thou hast spoken no word all this while. 125

DULL Nor understood none neither, sir.

HOLOFERNES *Allons!* we will employ thee.

DULL

I'll make one in a dance, or so; or I will play
On the tabor to the Worthies, and let them dance the hay.

HOLOFERNES

Most dull, honest Dull! To our sport, away! *Exeunt.* 130

SCENE II. THE KING OF NAVARRE'S PARK.

Enter the Princess, Katharine, Rosaline, and Maria.

PRINCESS

Sweet hearts, we shall be rich ere we depart,

107 pass Pompey] Hammer *pass for Pompey* Cam conj. and Furness supports *pass as Pompey* Cam, Craig, Cross-Brooke, Kittredge *pass Pompey* Chambers *pass as Pompey* NCE *pass [as] Pompey* 122 antic.] Q Ff *antique*. Cam *antique*. Craig, Cross-Brooke, *antick*. 123 follow.] Brae conj. and Hudson adopted *fellow*. (See Furness, 228.) 127 *Allons!*] Q Ff *Alone*, 128-129] Prose in Q Ff. Arranged as verse by Halliwell. 129 hay.] Q Ff *hey*. Rowe's change. 130 *Exeunt.*] Q Ff Exit. SCENE . . . PARK.] Not in Q Ff. *Enter . . . Maria*] Q Enter the Ladies. F¹ Enter Ladies. F²⁻⁴ Enter Princesse, and Ladies. The speech-prefixes in this Scene are: Q Queen, Quee, Que, Qu; Rosal, Rosa, Ros.

If fairings come thus plentifully in :
 A lady walled about with diamonds!
 Look you what I have from the loving King.

ROSALINE

Madam, came nothing else along with that?

5

PRINCESS

Nothing but this! yes, as much love in rhyme
 As would be crammed up in a sheet of paper,
 Writ o' both sides the leaf, margent and all,
 That he was fain to seal on Cupid's name.

ROSALINE

That was the way to make his godhead wax,
 For he hath been five thousand years a boy.

10

KATHARINE

Ay, and a shrewd unhappy gallows too.

ROSALINE

You'll ne'er be friends with him; a killed your sister.

KATHARINE

He made her melancholy, sad, and heavy;
 And so she died: had she been light, like you,
 Of such a merry, nimble, stirring spirit,
 She might a been a grandam ere she died.
 And so may you; for a light heart lives long.

15

ROSALINE

What's your dark meaning, mouse, of this light word?

KATHARINE

A light condition in a beauty dark.

20

ROSALINE

We need more light to find your meaning out.

KATHARINE

You'll mar the light by taking it in snuff;
 Therefore I'll darkly end the argument.

ROSALINE

Look, what you do, you do it still i' th' dark.

Ro; Kath; Maria, Mari, Mar, Marg; Boyet, Boye, Boy; Page, Pag; Berow, Bero, Ber; King, Kin; Duman, Duma, Dum; Longauill, Long, Lon; Clowne, Clow, Clo; Braggart, Brag, B; Lady; Curat, Cura; Pedan, Peda; Marcad. In the Folio Queen, Quee, Que, Qu, Q; Rosa, Ros; Kath, Kat, Ka; Mari, Mar; Boyet, Boiet, Boy, Boi; Page, Pag; Bero, Ber, Be; King, Kin; Dum, Du; Long, Lon; Clow, Clo; Brag; La; Curat, Cur; Ped; Marc, Mar. 3-4] Prose in Q Ff. Arranged as verse by Pope. Walker conj., Hudson, CNS transpose these two lines. 8 o'] Q a Ff on Cam and others o' 11 years] Q yeere NCE year 14-18] Prose in F¹. 15-18] Prose in Q. 17 a been a grandam] Q a bin Grandam F¹. ² a bin a Grandam F², ⁴ have been a Grandam Cam and others ha' been a grandam 22 You'll mar] Q Yole marre

KATHARINE

So do not you, for you are a light wench. 25

ROSALINE

Indeed I weigh not you, and therefore light.

KATHARINE

You weigh me not?—O, that's you care not for me.

ROSALINE

Great reason ; for past cure is still past care.

PRINCESS

Well bandied both ; a set of wit well played.
But, Rosaline, you have a favour too : 30
Who sent it? and what is it?

ROSALINE

I would you knew :
And if my face were but as fair as yours,
My favour were as great ; be witness this.
Nay, I have verses too, I thank Biron :
The numbers true ; and, were the numb'ring too, 35
I were the fairest goddess on the ground.
I am compared to twenty thousand fairs.
O, he hath drawn my picture in his letter!

PRINCESS

Anything like?

ROSALINE

Much in the letters ; nothing in the praise. 40

PRINCESS

Beauteous as ink ; a good conclusion.

KATHARINE

Fair as a text B in a copy-book.

ROSALINE

'Ware pencils, ho! let me not die your debtor,
My red dominical, my golden letter :
O that your face were not so full of O's! 45

PRINCESS

A pox of that jest! and I beshrew all shrows.

28 past cure is still past care.] Q Ff *past care, is still past cure.* Theobald's correction. 35 numb'ring] Cam *numbering* 43 'Ware pencils, ho!] Q *Ware pensalls, How?* F¹ *Ware pensals. How?* Rowe's emendation. Hanmer changed *How?* to *oh!* 46 PRINCESS] Q prefixes *Quee.* ; and F¹ *Qu.* ; but Theobald ascribed to Katharine, and Cam, Craig, Kittredge follow. Chambers, Hart, and Cross-Brooke, NCE, ascribe to Princess. CNS considers that Katharine in l. 47 was a misplaced speech-prefix and reads:

KATHARINE *A pox of that jest!*

PRINCESS *And I beshrow all shrows!*

But what was sent to you from fair Dumaine?

But, Katharine, what was sent to you from fair Dumain?

KATHARINE

Madam, this glove.

PRINCESS

Did he not send you twain?

KATHARINE

Yes, madam, and, moreover,

Some thousand verses of a faithful lover,

50

A huge translation of hypocrisy,

Vilely compiled, profound simplicity.

MARIA

This and these pearls to me sent Longaville;

The letter is too long by half a mile.

PRINCESS

I think no less. Dost thou not wish in heart

55

The chain were longer and the letter short?

MARIA

Ay, or I would these hands might never part.

PRINCESS

We are wise girls to mock our lovers so.

ROSALINE

They are worse fools to purchase mocking so.

That same Biron I'll torture ere I go:

60

O that I knew he were but in by th' week!

How I would make him fawn, and beg, and seek,

And wait the season, and observe the times,

And spend his prodigal wits in bootless rhymes,

And shape his service wholly to my hests,

65

And make him proud to make me proud that jests!

So pertaunt-like would I o'ersway his state,

That he should be my fool, and I his fate.

PRINCESS

None are so surely caught, when they are caught,

47] Two lines in Q Ff, ending *you . . . Dumaine?* Theobald, Craig, CNS omit *Katharine*. As Cam, Craig, Kittredge ascribe 46 to Katharine they prefix 47 as Prin. 53 MARIA This and these pearls] Q Marg. *This, and these Pearle* 61 th'] Cam, Craig, *the* 65 wholly to my hests,] Q F¹ *wholly to my device, F²⁻⁴ all to my behests*, The rhyme with *jest*s requires an ending in *ests*. It seems necessary to retain the *wholly* of Q as *all* could not be mistaken for it; and *hests*, following Dyce and Cam, is therefore preferable to *behests*, Chambers *behests*, Cam, Craig, CNS, Cross-Brooke, Kittredge, NCE *hests*, 67 pertaunt-like] Q *pertaunt like* Ff *pertaunt like* Many-proposals to change *pertaunt*, such as *pedant*, *pageant*, *potent*, *potentate*, *planet* (see Furness, 237). Cam, Cross-Brooke *pertaunt-like* Chambers *potent-like* Hart *pendant-like* CNS *planet-like* Kittredge *pertaunt-like* NCE *pedant-like* The meaning was elucidated and the text vindicated by Percy Simpson in TLS, Feb. 24, 1945, where he shows that *pertaunt* or *Paire-Taunt* is the winning hand in the card game of Post and Pair.

As wit turned fool : folly, in wisdom hatched,
Hath wisdom's warrant and the help of school,
And wit's own grace to grace a learned fool. 70

ROSALINE

The blood of youth burns not with such excess
As gravity's revolt to wantonness.

MARIA

Folly in fools bears not so strong a note 75
As fool'ry in the wise, when wit doth dote;
Since all the power thereof it doth apply
To prove, by wit, worth in simplicity.

PRINCESS

Here comes Boyet, and mirth is in his face.

Enter Boyet.

BOYET

O, I am stabbed with laughter! Where's her Grace? 80

PRINCESS

Thy news, Boyet?

BOYET

Prepare, madam, prepare!
Arm, wenches, arm! encounters mounted are
Against your peace : Love doth approach disguised,
Arméd in arguments ; you'll be surprised.
Muster your wits ; stand in your own defence ; 85
Or hide your heads like cowards, and fly hence.

PRINCESS

Saint Denis to Saint Cupid! What are they
That charge under their breath against us? say, scout, say.

BOYET

Under the cool shade of a sycamore
I thought to close mine eyes some half an hour ; 90
When, lo! to interrupt my purposed rest,
Toward that shade I might behold address
The King and his companions : warily
I stole into a neighbour thicket by,
And overheard what you shall overhear ; 95
That, by and by, disguised they will be here.
Their herald is a pretty knavish page,
That well by heart hath conned his embassy.
Action and accent did they teach him there :
'Thus must thou speak,' and 'thus thy body bear :'
And ever and anon they made a doubt 100
Presence majestical would put him out ;

74 wantonness.] Q ^{F1} *wantons be*. ^{F2} *wantonnesse*. ^{F3-4} *wantonness*. 76 fool'ry] Capell, Cam, Craig *foolery*. 80 stabbed] Q *stable* ^{F1} *stab'd* 89 sycamore] Q *Siccamone* ^{F1} *Siccamore*

'For,' quoth the King, 'an angel shalt thou see;
 Yet fear not thou, but speak audaciously.'
 The boy replied, 'An angel is not evil;
 I should have feared her, had she been a devil.' 105
 With that, all laughed, and clapped him on the shoulder
 Making the bold wag by their praises bolder:
 One rubbed his elbow thus, and fleered and swore
 A better speech was never spoke before; 110
 Another, with his finger and his thumb,
 Cried, 'Via! we will do't, come what will come;
 The third he capered, and cried, 'All goes well;'
 The fourth turned on the toe, and down he fell.
 With that, they all did tumble on the ground, 115
 With such a zealous laughter, so profound,
 That in this spleen ridiculous appears,
 To check their folly, passion's solemn tears.

PRINCESS

But what, but what, come they to visit us?

BOYET

They do, they do; and are apparelled thus, 120
 Like Muscovites or Russians, as I guess.
 Their purpose is to parley, to court and dance;
 And every one his love-suit will advance
 Unto his several mistress, which they'll know
 By favours several which they did bestow. 125

PRINCESS

And will they so? The gallants shall be tasked;
 For, ladies, we will every one be masked;
 And not a man of them shall have the grace,
 Despite of suit, to see a lady's face.
 Hold, Rosaline, this favour thou shalt wear, 130
 And then the King will court thee for his dear;
 Hold, take thou this, my sweet, and give me thine,
 So shall Biron take me for Rosaline.
 And change you favours too; so shall your loves
 Woo contrary, deceived by these removes. 135

ROSALINE

Come on, then; wear the favours most in sight.

122 parley, to] Q F¹, * *parlee*, to F², * *parlee*, Capell, Cam, Craig, Chambers, Hart, Cross-Brooke, NCE *parle*, to CNS, Kittredge *parley*, 123 love-suit] Q Ff *Love-feat* Cam, Craig, Chambers, Hart, Cross-Brooke, Kittredge, NCE *love-feat* Singer, Walker, CNS *love-suit* Furness points out that the Princess's 'Despite of suit' is some corroboration of *love-suit*. CNS explains that the misprint might arise as the mistake of 'suit,' with long *s* for 'fait,' *a* and *u* being confused.

KATHARINE

But in this changing what is your intent?

PRINCESS

The effect of my intent is to cross theirs :

They do it but in mocking merriment ;

And mock for mock is only my intent.

140

Their several counsels they unbosom shall

To loves mistook, and so be mocked withal

Upon the next occasion that we meet,

With visages displayed, to talk and greet.

ROSALINE

But shall we dance, if they desire us to't?

145

PRINCESS

No, to the death, we will not move a foot :

Nor to their penned speech render we no grace ;

But while 'tis spoke each turn away her face.

BOYET

Why, that contempt will kill the speaker's heart,

And quite divorce his memory from his part.

150

PRINCESS

Therefore I do it ; and I make no doubt

The rest will ne'er come in, if he be out.

There's no such sport as sport by sport o'erthrown ;

To make theirs ours, and ours none but our own :

So shall we stay, mocking intended game,

155

And they, well mocked, depart away with shame.

Trumpets sound within.

BOYET

The trumpet sounds : be masked ; the maskers come.

*The Ladies mask.**Enter Blackamoors with music; Moth; the King, Biron, Longaville,
and Dumain, in Russian habits, and masked.*

MOTH

All hail, the richest beauties on the earth!—

BOYET

Beauties no richer than rich taffeta.

139 mocking merriment;] Q *mockerie merement*, Ff *mocking merriment*, Chambers, CNS *mockery-merriment*, Cross-Brooke *mockery merriment*, Cam, Craig, Kittredge, NCE *mocking merriment*, CNS observes that the Princess's words are dramatically significant; cf. ll. 760-767 below. 148 her] Q *his* 149 speaker's] Ff *keepers* 152 ne'er] Q F¹ *ere* 156 *Trumpets . . . within.*] Q Sound Trom. Ff Sound. 157 *The . . . mask.*] Added by Johnson. *Enter . . . masked.*] Q Ff *Enter Blackmoores with musicke, the Boy with a speach, and the rest of the Lordes disguised. (Ff small spelling differences.)* 159 boyet] Q Ff ascribe to Biron. Theobald's change.

MOTH

A holy parcel of the fairest dames

160

The Ladies turn their backs to him.

That ever turned their—backs—to mortal views!

BIRON (*aside to Moth*) Their eyes, villain, their eyes.

MOTH

That ever turned their eyes to mortal views!—

Out—

BOYET True: out indeed.

MOTH

Out of your favours, heavenly spirits, vouchsafe

165

Not to behold—

BIRON (*aside to Moth*) Once to behold, rogue.

MOTH

Once to behold with your sun-beaméd eyes,

—with your sun-beaméd eyes—

BOYET

They will not answer to that epithet;

170

You were best call it 'daughter-beaméd eyes.'

MOTH

They do not mark me, and that brings me out.

BIRON

Is this your perfectness? Be gone, you rogue!

Exit Moth.

ROSALINE (PRINCESS)

What would these strangers? Know their minds, Boyet:

If they do speak our language, 'tis our will

175

That some plain man recount their purposes.

Know what they would.

BOYET What would you with the Princess?

BIRON Nothing but peace and gentle visitation.

ROSALINE (PRINCESS) What would they, say they?

180

BOYET Nothing but peace and gentle visitation.

ROSALINE (PRINCESS)

Why, that they have; and bid them so be gone.

BOYET

She says, you have it, and you may be gone.

KING

Say to her, we have measured many miles

160-161] Prose in Q Ff. Theobald's arrangement. 160 *The Ladies . . . him.*] After line 161 in Q Ff. 162, 167 (*aside to Moth.*) Added by Capell. 163 ever] Q even 173 *Exit Moth.*] Added by Cam after Capell. 174 What . . . Boyet: [Two lines in Q Ff ending *strangers?* . . . Boyet. *strangers?*] Q *stranges* 178 Princess?] Q F¹⁻⁸ *Princes?*

To tread a measure with her on this grass.

185

BOYET

They say, that they have measured many a mile
To tread a measure with you on this grass.

ROSALINE (PRINCESS)

It is not so. Ask them how many inches
Is in one mile : if they have measured many,
The measure then of one is eas'ly told.

190

BOYET

If to come hither you have measured miles,
And many miles, the Princess bids you tell
How many inches doth fill up one mile.

BIRON

Tell her, we measure them by weary steps.

BOYET

She hears herself.

ROSALINE (PRINCESS) How many weary steps,

195

Of many weary miles you have o'ergone,
Are numbered in the travel of one mile?

BIRON

We number nothing that we spend for you :
Our duty is so rich, so infinite,
That we may do it still without accompt.
Vouchsafe to show the sunshine of your face,
That we, like savages, may worship it.

200

ROSALINE (PRINCESS)

My face is but a moon, and clouded too.

KING

Blesséd are clouds, to do as such clouds do!
Vouchsafe, bright moon, and these thy stars, to shine,
Those clouds removed, upon our watery eyne.

205

ROSALINE (PRINCESS)

O vain petitioner! beg a greater matter ;
Thou now requests but moonshine in the water.

KING

Then, in our measure do but vouchsafe one change.
Thou bid'st me beg : this begging is not strange.

210

185 her on this] Ff *you on this* (confusion with 187). Hart *you on this* 190 eas'ly] Q F¹ *easy* F² *easy* F³, ⁴ *easily* Cam, Craig, Chambers, Cross-Brooke, NCE *easily* 208 requests] Q Ff *requests* Rowe, Pope, Chambers, CNS, Cross-Brooke, Kittredge, NCE *requests* Theobald, Cam, Craig *request'st* 209 do but vouchsafe] Ff, Hart, Cross-Brooke *vouchsafe but* Craig, Chambers *but vouchsafe* Q, Cam, CNS, Kittredge, NCE *do but vouchsafe*

ROSALINE (PRINCESS)

Play, music, then! Nay, you must do it soon.

Music plays.

Not yet! no dance! Thus change I like the moon.

KING

Will you not dance? How come you thus estranged?

ROSALINE (PRINCESS)

You took the moon at full, but now she's changed.

KING

Yet still she is the moon, and I the man.

215

The music plays; vouchsafe some motion to it.

ROSALINE (PRINCESS)

Our ears vouchsafe it.

KING

But your legs should do it.

ROSALINE (PRINCESS)

Since you are strangers, and come here by chance,

We'll not be nice: take hands. We will not dance.

KING

Why take we hands, then?

ROSALINE (PRINCESS) Only to part friends:

220

Curtsey, sweet hearts; and so the measure ends.

KING

More measure of this measure: be not nice.

ROSALINE (PRINCESS)

We can afford no more at such a price.

KING

Price you yourselves: what buys your company?

ROSALINE (PRINCESS)

Your absence only.

KING

That can never be.

225

ROSALINE (PRINCESS)

Then cannot we be bought: and so, adieu;

Twice to your visor, and half once to you.

KING

If you deny to dance, let's hold more chat.

ROSALINE (PRINCESS)

In private, then.

KING

I am best pleased with that.

They converse apart.

211 *Music plays.*] Added by Cam. 216 The music . . . to it.] Ascribed to Rosaline in Q Ff. Theobald's correction. 222 measure:] Q *measue*, 224 Price] Q F¹⁻³ *Prise* F⁴ *Prize* Cam, Chambers, Cross-Brooke *Prize* CNS, Kittredge, NCE *Price* you yourselves:] F¹ *your selues*: F²⁻⁴ *yourselves then*, 229, 237, 241, 255 *They converse apart.*] Added by Cam after Capell.

BIRON

White-handed mistress, one sweet word with thee. 230

PRINCESS (ROSALINE)

Honey, and milk, and sugar : there is three.

BIRON

Nay then, two treys, an if you grow so nice,
 Metheglin, wort, and malmsey : well run, dice!
 There's half-a-dozen sweets.

PRINCESS (ROSALINE)

Seventh sweet, adieu :

Since you can cog, I'll play no more with you. 235

BIRON

One word in secret.

PRINCESS (ROSALINE) Let it not be sweet.

BIRON

Thou griev'st my gall.

PRINCESS (ROSALINE) Gall! bitter.

BIRON

Therefore meet.

They converse apart.

DUMAIN

Will you vouchsafe with me to change a word?

MARIA (KATHARINE)

Name it.

DUMAIN Fair lady,—

MARIA (KATHARINE) Say you so? Fair lord,—

Take that for your fair lady.

DUMAIN

Please it you, 240

As much in private, and I'll bid adieu.

They converse apart.

KATHARINE (MARIA)

What, was your vizard made without a tongue?

LONGAVILLE

I know the reason, lady, why you ask.

KATHARINE (MARIA)

O for your reason! quickly, sir : I long.

LONGAVILLE

You have a double tongue within your mask, 245

And would afford my speechless vizard half.

KATHARINE (MARIA)

'Veal,' quoth the Dutchman. Is not 'veal' a calf?

232 an] Q F¹ an F²⁻⁴ and 234-235 Seventh... cog.] One line in Q Ff. 237 griev'st] Cam *grievest* 239-240 Say... lady.] One line in Q. 240-241 Please... adieu.] One line in Q. 242, 244, 247, 248, 249, 253, 255] Ascribed to Maria in Q Ff. Rowe's correction, generally followed. 247 'Veal'] Cam notes that Dutchman here means German, and *veal* is a pun on *viel*. CNS sees a further pun on the German pronunciation of *well* and *veil*=mask, and also upon Longaville's name.

LONGAVILLE

A calf, fair lady?

KATHARINE (MARIA) No, a fair lord calf.

LONGAVILLE

Let's part the word.

KATHARINE (MARIA) No, I'll not be your half:

Take all, and wean it; it may prove an ox. 250

LONGAVILLE

Look, how you butt yourself in these sharp mocks!

Will you give horns, chaste lady? Do not so:

KATHARINE (MARIA)

Then die a calf, before your horns do grow.

LONGAVILLE

One word in private with you, ere I die.

KATHARINE (MARIA)

Bleat softly, then, the butcher hears you cry. 255

They converse apart.

BOYET

The tongues of mocking wenches are as keen

As is the razor's edge invisible,

Cutting a smaller hair than may be seen;

Above the sense of sense; so sensible

Seemeth their conference; their conceits have wings 260

Fleeter than arrows, bullets, wind, thought, swifter things.

ROSALINE (PRINCESS)

Not one word more, my maids; break off, break off.

BIRON

By heaven, all dry-beaten with pure scoff!

KING

Farewell, mad wenches, you have simple wits.

Exeunt King, Lords, and Blackamoors.

PRINCESS (ROSALINE)

Twenty adieus, my frozen Muscovits.

Are these the breed of wits so wondered at? 265

BOYET

Tapers they are, with your sweet breaths puffed out.

ROSALINE

Well-liking wits they have: gross, gross; fat, fat.

PRINCESS

O poverty in wit, kingly-poor flout!

261] Capell omitted *bullets* which he thought a prior word of the poet's, afterwards changed for *arrows*, and CNS agrees, but includes *bullets*, 264 *Exeunt* ... *Blackamoors*.] Added by Cam. Q Exe. Ff Exeunt.

Will they not, think you, hang themselves to-night?

Or ever, but in vizards, show their faces?

This pert Biron was out of count'nance quite.

270

ROSALINE

O, they were all in lamentable cases!

The King was weeping-ripe for a good word.

PRINCESS

Biron did swear himself out of all suit.

275

MARIA

Dumain was at my service, and his sword.

No point, quoth I: my servant straight was mute.

KATHARINE

Lord Longaville said, I came o'er his heart;

And trow you what he called me?

PRINCESS

Qualm, perhaps.

KATHARINE

Yes, in good faith.

PRINCESS

Go, sickness as thou art!

280

ROSALINE

Well, better wits have worn plain statute-caps.

But will you hear? The King is my love sworn.

PRINCESS

And quick Biron hath plighted faith to me.

KATHARINE

And Longaville was for my service born.

MARIA

Dumain is mine, as sure as bark on tree.

285

BOYET

Madam, and pretty mistresses, give ear:

Immediately they will again be here

In their own shapes; for it can never be

They will digest this harsh indignity.

PRINCESS

Will they return?

BOYET

They will, they will, God knows,

290

And leap for joy, though they are lame with blows:

Therefore change favours; and, when they repair,

Blow like sweet roses in this summer air.

PRINCESS

How blow? how blow? Speak to be understood.

BOYET

Fair ladies masked are roses in their bud;

295

272 count'nance] *Q countnance* *Ff count'nance* *Cam, Craig countenance* 273
O,] *F¹⁻⁴* inserted *O*, *Cam* conjectures *I*, (for *Ay*). 279 perhaps.] *Q perhaps*.

Dismasked, their damask sweet commixture shown,
Are angels vailing clouds, or roses blown.

PRINCESS

Avaunt, perplexity! What shall we do,
If they return in their own shapes to woo?

ROSALINE

Good madam, if by me you'll be advised, 300
Let's mock them still, as well known as disguised.
Let us complain to them what fools were here,
Disguised like Muscovites, in shapeless gear;
And wonder what they were and to what end
Their shallow shows and prologue vilely penned, 305
And their rough carriage so ridiculous,
Should be presented at our tent to us.

BOYET

Ladies, withdraw: the gallants are at hand.

PRINCESS

Whip to our tents, as roes run o'er the land.

Exeunt Princess, Rosaline, Katharine, and Maria.

Enter the King, Biron, Longaville, and Dumain, in their proper habits.

KING

Fair sir, God save you! Where's the Princess? 310

BOYET

Gone to her tent. Please it your Majesty
Command me any service to her thither?

KING

That she vouchsafe me audience for one word.

BOYET

I will and so will she, I know, my lord. *Exit.*

BIRON

This fellow pecks up wit as pigeons pease, 315
And utters it again when God doth please:
He is wit's pedler, and retails his wares
At wakes and wassails, meetings, markets, fairs;
And we that sell by gross, the Lord doth know,
Have not the grace to grace it with such show. 320
This gallant pins the wenches on his sleeve.
Had he been Adam, he had tempted Eve.

297 vailing] Q *varling* 309 roes run o'er the land.] Q *roes runs ore land*. F¹⁻³ *Roes runnes ore Land*. F⁴ *roes runs ore the land*. F⁴ *Roes run o're the Land*. *Exeunt . . . Maria*.] Q Ff *Exeunt* Capell's expansion. 309 *Enter . . . habits*.] Q Ff *Enter the King and the rest*. 310 *Where's*] From Q Ff. Steevens, Craig, CNS, Kittredge *Where is* 311-312] Prose in Q. Two lines in F¹, omitting *thither* and ending: *Tent, . . . her?* 315 *pecks*] Ff *pickes* 316 *God*] Ff *Ioue*

A can carve too, and lisp : why, this is he
 That kissed his hand away in courtesy.
 This is the ape of form, monsieur the nice, 325
 That, when he plays at tables, chides the dice
 In honourable terms : nay, he can sing
 A mean most meanly ; and in ushering,
 Mend him who can. The ladies call him sweet ;
 The stairs, as he treads on them, kiss his feet. 330
 This is the flower that smiles on everyone,
 To show his teeth as white as whale's bone ;
 And consciences, that will not die in debt,
 Pay him the due of honey-tongued Boyet.

KING

A blister on his sweet tongue, with my heart, 335
 That put Armado's page out of his part!

BIRON

See where it comes! Behaviour, what wert thou
 Till this madman showed thee? and what art thou now?

*Enter the Princess, ushered by Boyet; Rosaline, Maria, and
 Katharine.*

KING

All hail, sweet madam, and fair time of day!

PRINCESS

'Fair' in 'all hail' is foul, as I conceive. 340

KING

Construe my speeches better, if you may.

PRINCESS

Then wish me better : I will give you leave.

KING

We came to visit you, and purpose now
 To lead you to our court ; vouchsafe it then.

PRINCESS

This field shall hold me ; and so hold your vow : 345
 Nor God, nor I, delights in perjured men.

KING

Rebuke me not for that which you provoke :
 The virtue of your eye must break my oath.

323 A] Q A Ff He Cam, Chambers, CNS A' Craig, Hart, Cross-Brooke He
 Kittredge, NCE 'A 324 his hand away] Ff, Hart away his hand 332 whale's] A
 dissyllable. F²⁻⁴ whale his 336 Armado's] Q F¹ Armathoes 338 madman]
 Q mad man Theobald man Walker pointed out that mad may have arisen from
 madam in l. 339. CNS agrees. Cam madman Craig, CNS, Kittredge, NCE
 man Chambers, Cross-Brooke mad man Enter . . . Katharine.] Q Ff Enter
 the Ladies. 341 Construe my speeches] Q Consture my spaches

PRINCESS

You nickname virtue : vice you should have spoke ;
 For virtue's office never breaks men's troth. 350
 Now by my maiden honour yet as pure
 As the unsullied lily I protest,
 A world of torments though I should endure,
 I would not yield to be your house's guest ;
 So much I hate a breaking cause to be 355
 Of heavenly oaths, vowed with integrity.

KING

O, you have lived in desolation here,
 Unseen, unvisited, much to our shame.

PRINCESS

Not so, my lord ; it is not so, I swear :
 We have had pastimes here and pleasant game. 360
 A mess of Russians left us but of late.

KING

How, madam ! Russians !

PRINCESS

Ay, in truth, my lord ;
 Trim gallants, full of courtship and of state.

ROSALINE

Madam, speak true. It is not so, my lord :
 My lady, to the manner of the days, 365
 In courtesy gives undeserving praise.
 We four indeed confronted were with four
 In Russian habit : here they stayed an hour,
 And talked apace ; and in that hour, my lord,
 They did not bless us with one happy word. 370
 I dare not call them fools ; but this I think,
 When they are thirsty, fools would fain have drink.

BIRON

This jest is dry to me. My gentle sweet,
 Your wit makes wise things foolish : when we greet,
 With eyes best seeing, heaven's fiery eye, 375
 By light we lose light. Your capacity
 Is of that nature that to your huge store
 Wise things seem foolish and rich things but poor.

ROSALINE

This proves you wise and rich, for in my eye,—

373 me. My gentle] Q *me, gentle* F¹ *me. Gentle* F² *me. Fair gentle* F³⁻⁴ *me. Fair, gentle* Cam, Craig, Chambers, Hart, Kittredge, NCE *me. Fair gentle* CNS, following Malone, *me, my gentle* CNS also reads *sweet*. for Q Ff *sweet*, Cross-Brooke *me. Gentle* Staunton and Dyce read *me. Fair gentle-sweet* 374 wit makes] Q F¹ *wits makes*

BIRON

I am a fool, and full of poverty. 380

ROSALINE

But that you take what doth to you belong,
It were a fault to snatch words from my tongue.

BIRON

O, I am yours, and all that I possess!

ROSALINE

All the fool mine?

BIRON

I cannot give you less.

ROSALINE

Which of the vizards was it that you wore? 385

BIRON

Where? when? what vizard? Why demand you this?

ROSALINE

There, then, that vizard; that superfluous case
That hid the worse, and showed the better face.

KING

We were descried: they'll mock us now downright.

DUMAIN

Let us confess, and turn it to a jest. 390

PRINCESS

Amazed, my lord? Why looks your Highness sad?

ROSALINE

Help, hold his brows! he'll sound! Why look you pale?
Seasick, I think, coming from Muscovy.

BIRON

Thus pour the stars down plagues for perjury.
Can any face of brass hold longer out? 395

Here stand I: lady, dart thy skill at me;

Bruise me with scorn, confound me with a flout;

Thrust thy sharp wit quite through my ignorance;

Cut me to pieces with thy keen conceit;

And I will wish thee never more to dance, 400

Nor never more in Russian habit wait.

O, never will I trust to speeches penned,

Nor to the motion of a schoolboy's tongue;

Nor never come in vizard to my friend;

Nor woo in rhyme, like a blind harper's song! 405

Taffeta phrases, silken terms precise,

386 this?] Keightley, conj. *more?* 389 were] Q *were* Ff *are* Cam. Craig *are*
 392 he'll sound!] Q *hee! sound.* F¹ *hee! sound.* Cam, Craig follow F²⁻⁴ *he'll*
swound. Chambers, Cross-Brooke, Kittredge *he'll sound.* CNS, NC'E *he'll*
swoon. 396 I: lady,] Q F¹, ² *I, Ladie* F², ⁴ *I, Lady,* Some modern editors
 follow Capell's *I, Lady:* and others Cam's *I: Lady,*

Three-piled hyperboles, spruce affectation,
 Figures pedantical ; these summer-flies
 Have blown me full of maggot ostentation.
 I do forswear them ; and I here protest, 410
 By this white glove,—how white the hand, God knows!—
 Henceforth my wooing mind shall be expressed
 In russet yeas, and honest kersey noes :
 And, to begin, wench,—so God help me, la!—
 My love to thee is sound, sans crack or flaw. 415

ROSALINE

Sans sans, I pray you.

BIRON

Yet I have a trick
 Of the old rage :—bear with me, I am sick ;
 I'll leave it by degrees. Soft, let us see :
 Write, 'Lord have mercy on us' on those three.
 They are infected ; in their hearts it lies : 420
 They have the plague, and caught it of your eyes.
 These lords are visited ; you are not free,
 For the Lord's tokens on you do I see.

PRINCESS

No, they are free that gave these tokens to us.

BIRON

Our states are forfeit : seek not to undo us. 425

ROSALINE

It is not so, for how can this be true,
 That you stand forfeit, being those that sue?

BIRON

Peace! for I will not have to do with you.

ROSALINE

Nor shall not, if I do as I intend.

BIRON

Speak for yourselves, my wit is at an end. 430

KING

Teach us, sweet madam, for our rude transgression
 Some fair excuse.

PRINCESS

The fairest is confession.
 Were not you here but even now disguised?

KING

Madam, I was.

PRINCESS

And were you well advised?

407 hyperboles, spruce affectation.] Q *Hiberboles, spruce affection*; Ff *Hyperboles, spruce affection*; Rowe changed to *affectation*. Here the rhyme requires the full form *affectation*. See note to v i 4. 433 not you] Q *not you* Ff, Craig, CNS *you not*

KING

I was, fair madam.

PRINCESS

When you then were here,

435

What did you whisper in your lady's ear?

KING

That more than all the world I did respect her.

PRINCESS

When she shall challenge this, you will reject her.

KING

Upon mine honour, no.

PRINCESS

Peace, peace! forbear :

Your oath once broke, you force not to forswear.

440

KING

Despise me, when I break this oath of mine.

PRINCESS

I will : and therefore keep it. Rosaline,

What did the Russian whisper in your ear?

ROSALINE

Madam, he swore that he did hold me dear

As precious eyesight, and did value me

445

Above this world, adding thereto, moreover,

That he would wed me, or else die my lover.

PRINCESS

God give thee joy of him! the noble lord

Most honourably doth uphold his word.

KING

What mean you, madam? By my life, my troth,

450

I never swore this lady such an oath.

ROSALINE

By heaven, you did ; and to confirm it plain,

You gave me this : but take it, sir, again.

KING

My faith and this the Princess I did give :

I knew her by this jewel on her sleeve.

455

PRINCESS

Pardon me, sir, this jewel did she wear ;

And Lord Biron, I thank him, is my dear.

What, will you have me, or your pearl again?

BIRON

Neither of either ; I remit both twain.

I see the trick on't : here was a consent,

460

Knowing aforehand of our merriment,

To dash it like a Christmas comedy.

Some carry-tale, some please-man, some slight zany,

Some mumble-news, some trencher-knight, some Dick,
 That smiles his cheek in years, and knows the trick 465
 To make my lady laugh when she's disposed,
 Told our intents before; which once disclosed,
 The ladies did change favours; and then we,
 Following the signs, wooed but the sign of she.
 Now, to our perjury to add more terror, 470
 We are again forsworn, in will and error.
 Much upon this 'tis: and might not you

To Boyet.

Forestall our sport, to make us thus untrue?
 Do not you know my lady's foot by th' squier,
 And laugh upon the apple of her eye? 475
 And stand between her back, sir, and the fire,
 Holding a trencher, jesting merrily?
 You put our page out. Go, you are allowed;
 Die when you will, a smock shall be your shroud.
 You leer upon me, do you? There's an eye 480
 Wounds like a leaden sword.

BOYET Full merrily
 Hath this brave manage, this career, been run.

BIRON

Lo, he is tilting straight! Peace! I have done.

Enter Costard.

Welcome, pure wit! thou partest a fair fray.

COSTARD

O Lord, sir, they would know 485
 Whether the three Worthies shall come in or no.

BIRON

What, are there but three?

COSTARD

No, sir, but it is vara fine,
 For every one pursents three.

BIRON

And three times thrice is nine.

COSTARD

Not so, sir: under correction, sir, I hope it is not so.

472 'tis] Q F¹ *tis* F²-⁴ *it is* Cam, Craig, Chambers, Cross-Brooke, Kittredge, NCE *it is* CNS 'tis *To Boyet*.] Added by Rowe. 474 th'] Q Ff *th* Cam, Craig *the squier*.] Q F¹-² *squier*? F⁴ *square*? Cotgrave has "Esquierre . . . a Rule, or Squire"; and Capell and others, including Craig, Cross-Brooke, NCE, read *squire*, Cam, Chambers, Kittredge *squier*, Hart, CNS *square*, 481, 482 Full . . . run.] Prose in Q Ff. Rowe's arrangement. 482 manage.] Q *nuage*, Ff *manager*, 483 *Enter Costard*.] Q Ff *Enter Clowne*. 484 partest] Q F¹, ² *part'st* F³, ⁴ *prat'st* Pope, Craig, CNS, NCE *partest* Cam, Hart, Kittredge *part'st*.

You cannot beg us, sir, I can assure you, sir; we know what we 490
I hope, sir, three times thrice, sir,— [know :

BIRON Is not nine.

COSTARD Under correction, sir, we know whereuntil it doth
amount.

BIRON By Jove, I always took three threes for nine. 495

COSTARD O Lord, sir, it were pity you should get your living by
reck'ning, sir.

BIRON How much is it?

COSTARD O Lord, sir, the parties themselves, the actors, sir, will
show whereuntil it doth amount: for mine own part, I am, as 500
they say, but to perfect one man in one poor man, Pompion the
Great, sir.

BIRON Art thou one of the Worthies?

COSTARD It pleased them to think me worthy of Pompion the
Great: for mine own part, I know not the degree of the Worthy, 505
but I am to stand for him.

BIRON Go, bid them prepare.

COSTARD

We will turn it finely off, sir; we will take some care. *Exit.*

KING

Biron, they will shame us: let them not approach.

BIRON

We are shame-proof, my lord: and 'tis some policy 510
To have one show worse than the King's and his company.

KING I say they shall not come.

PRINCESS

Nay, my good lord, let me o'errule you now.
That sport best pleases that doth least know how:
Where zeal strives to content, and the contents 515
Dies in the zeal of that which it presents.
Their form confounded makes most form in mirth,
When great things labouring perish in their birth.

BIRON

A right description of our sport, my lord.

Enter Armado.

490, 491 You ... sir.] Prose in Q Ff. Capell's arrangement. 497 reck'ning] Cam, Craig *reckoning* 501 they] Q *thy* perfect] Ff *perfect* Most editors follow Ff. Cam follows Q *perfect* 504 Pompion] Q Ff Pompey Rowe's change after l. 501. Most editors adhere to *Pompey* Cam *Pompion* 508 *Exit.*] After l. 507 in Q Ff. 514 least] Q *best* 515, 516] A vast amount of emendation and exegesis has been expended on this passage. See Furness, 278-280. It can thus be paraphrased: Where zeal strives to content the spectators, and the contents (of play) perish in the zeal of the company that presents it. 519 *Enter Armado.*] the Q Ff *Enter Braggart.*

ARMADO Anointed, I implore so much expense of thy royal 520
sweet breath as will utter a brace of words.

Converses apart with the King, and delivers him a paper.

PRINCESS Doth this man serve God?

BIRON Why ask you?

PRINCESS A speaks not like a man of God his making.

ARMADO That is all one, my fair, sweet, honey monarch; for, I 525
protest, the schoolmaster is exceeding fantastical; too too vain,
too too vain: but we will put it, as they say, to *fortuna de la guerra*. I wish you the peace of mind, most royal couplement! *Exit.*

KING Here is like to be a good presence of Worthies. He
presents Hector of Troy; the swain, Pompey the Great; the 530
parish curate, Alexander; Armado's page, Hercules; the pe-
dant, Judas Maccabæus:

And if these four Worthies in their first show thrive,
These four will change habits, and present the other five.

BIRON

There is five in the first show. 535

KING

You are deceived; 'tis not so.

BIRON The pedant, the braggart, the hedge-priest, the fool and
the boy:—

Abate throw at novum, and the whole world again
Cannot pick out five such, take each one in his vein. 540

KING

The ship is under sail, and here she comes amain.

Enter Costard, for Pompey.

COSTARD

I Pompey am,—

BIRON

You lie, you are not he.

COSTARD

I Pompey am,—

BOYET

With libbard's head on knee.

BIRON

Well said, old mocker: I must needs be friends with thee.

521 *Converses . . . paper.*] Added by Capell. 524 A] Ff *He* Cam, Craig, Hart, *He* Chambers, Cross-Brooke, CNS, A' Kittredge, NCE, 'A' God his] Q *God his* Ff *God's* CNS, Cross-Brooke, Kittredge, *God his* Cam, Craig, Chambers, NCE, *God's* 525 That is] Ff, Hart, *That's* 527 *fortuna de la guerra.*] Q Ff *Fortuna delaguar*, Theobald's correction. 528 *Exit.*] Added by Capell. 533, 534] Continue the prose paragraph in Q Ff. Rowe's arrangement. 539 Abate] F²⁻⁴ *A bare* 541 *Enter Costard, for Pompey.*] Q Ff *Enter Pompey.* 542 BIRON] Q *Bero*. F¹ *Ber*. F²⁻⁴ *Boy*. Cam, Craig, Chambers, Cross-Brooke, Hart ascribe to Boyet. CNS *Berowne*. Kittredge *Ber*. NCE *Bir*.

COSTARD

I Pompey am, Pompey surnamed the Big,—

545

DUMAIN The Great.

COSTARD It is 'Great,' sir :—

Pompey surnamed the Great ;

That oft in field, with targe and shield, did make my foe to sweat :

And travelling along this coast, I here am come by chance,

And lay my arms before the legs of this sweet lass of France. 550

If your ladyship would say, 'Thanks, Pompey,' I had done.

PRINCESS Great thanks, Great Pompey.

COSTARD 'Tis not so much worth ; but I hope I was perfect : I made a little fault in 'Great.'

BIRON My hat to a halfpenny, Pompey proves the best 555
Worthy.*Enter Sir Nathaniel, for Alexander.*

NATHANIEL

When in the world I lived, I was the world's commander ;

By east, west, north, and south, I spread my conquering might.

My scutcheon plain declares that I am Alisander,—

BOYET

Your nose says, no, you are not ; for it stands too right. 560

BIRON

Your nose smells 'no' in this, most tender-smelling knight.

PRINCESS

The conqueror is dismayed. Proceed, good Alexander.

NATHANIEL

When in the world I lived, I was the world's commander,—

BOYET

Most true, 'tis right ; you were so, Alisander.

BIRON Pompey the Great,—

565

COSTARD Your servant, and Costard.

BIRON Take away the conqueror, take away Alisander.

COSTARD (*to Sir Nathaniel*) O, sir, you have overthrown Alisander the conqueror! You will be scraped out of the painted cloth for this. Your lion, that holds his poll-axe sitting on a close-stool, will be given to Ajax: he will be the ninth Worthy. A conqueror, and afeard to speak! Run away for shame, Alisander. (*Nathaniel retires.*) There, an't shall please you ; a foolish mild man ; an honest man, look you, and soon dashed. He is a marvellous good neighbour, faith, and a very good bowler: 570

556 *Enter . . . Alexander.*] Q Ff *Enter Curate for Alexander.* 561 this,] Q *his*
568 (*to Sir Nathaniel*)] Added by Capell. 570 poll-axe] Q *Polax* Ff *Pollax*
573 (*Nathaniel retires.*)] Added by Capell.

but, for Alisander,—alas, you see how 'tis,—a little o'erparted.
But there are Worthies a-coming will speak their mind in some
other sort.

PRINCESS Stand aside, good Pompey.

Costard stands aside.

Enter Holofernes, for Judas; and Moth, for Hercules.

HOLOFERNES

Great Hercules is presented by this imp, 580

Whose club killed Cerberus, that three-headed *Canis*;

And when he was a babe, a child, a shrimp,

Thus did he strangle serpents in his *manus*.

Quoniam he seemeth in minority,

Ergo I come with this apology. 585

Keep some state in thy exit, and vanish.

Moth retires.

Judas I am,—

DUMAIN A Judas!

HOLOFERNES Not Iscariot, sir.

Judas I am, yclipéd Maccabæus. 590

DUMAIN Judas Maccabæus clipt is plain Judas.

BIRON A kissing traitor. How art thou proved Judas?

HOLOFERNES Judas I am,—

DUMAIN The more shame for you, Judas.

HOLOFERNES What mean you, sir? 595

BOYET To make Judas hang himself.

HOLOFERNES Begin, sir, you are my elder.

BIRON Well followed: Judas was hanged on an elder.

HOLOFERNES I will not be put out of countenance.

BIRON Because thou hast no face. 600

HOLOFERNES What is this?

BOYET A cittern-head.

DUMAIN The head of a bodkin.

BIRON A Death's face in a ring.

LONGAVILLE The pommel of Cæsar's falchion. 605

BOYET The pommel of Cæsar's falchion.

DUMAIN The carved-bone face on a flask.

BIRON Saint George's half-cheek in a brooch.

578] Q has Exit Curat. F¹ Exit Cu. F²⁻⁴ Exit Clo. 579 *Costard . . . aside.*
Added by Ed. 580 *Enter . . . Hercules.*] Q Ff Enter Pedant for Iudas, and the
Boy for Hercules. 581 *Canis*;) Q Ff Canus, 586 *Moth retires.*] Q Ff Exit Boy.
590 yclipéd] Q *eclipsed* 592 proved] Q *proud* F¹ *prou'd* F²⁻⁴ *prov'd* Cam,
CNS *proved* Chambers *proud* Craig, Cross-Brooke, Kittredge, NCE *prov'd*
598 elder.] Q *Flder*.

- DUMAIN Ay, and in a brooch of lead.
 BIRON Ay, and worn in the cap of a tooth-drawer. And 610
 now forward, for we have put thee in countenance.
 HOLOFERNES You have put me out of countenance.
 BIRON False: we have given thee faces.
 HOLOFERNES But you have out-faced them all.
 BIRON
 And thou wert a lion, we would do so. 615
 BOYET
 Therefore, as he is an ass, let him go.
 And so adieu, sweet Jude! Nay, why dost thou stay?
 DUMAIN For the latter end of his name.
 BIRON
 For the ass to the Jude: give it him:—Jud-as, away!
 HOLOFERNES
 This is not generous, not gentle, not humble. 620
 BOYET
 A light for Monsieur Judas! it grows dark, he may stumble.
Holofernes retires.
 PRINCESS Alas, poor Maccabæus, how hath he been baited!
Enter Armado, for Hector.
 BIRON Hide thy head, Achilles: here comes Hector in arms.
 DUMAIN Though my mocks come home by me, I will now be
 merry.
 KING Hector was but a Trojan in respect of this. 625
 BOYET But is this Hector?
 KING I think Hector was not so clean-timbered.
 LONGAVILLE His leg is too big for Hector's.
 DUMAIN More calf, certain.
 BOYET No: he is best indued in the small. 630
 BIRON This cannot be Hector.
 DUMAIN He's a god or a painter, for he makes faces.
 ARMADO
 The armpotent Mars, of lances the almighty,
 Gave Hector a gift,—
 DUMAIN A gilt nutmeg. 635
 BIRON A lemon.
 LONGAVILLE Stuck with cloves.
 DUMAIN No, cloven.
 ARMADO Peace!
 The armpotent Mars, of lances the almighty, 640

619 Jud-as,] Q Judas Ff Iud-as 621 *Holofernes retires.*] Added by Capell.
 622 *Enter . . . Hector.*] Q Ff *Enter Braggart.* 635 A gilt nutmeg.] Q *A gift Nutmeg.* F¹ *A gift Nutmeg.* 639 Peace!] Omitted in Ff, Hart.

Gave Hector a gift, the heir of Ilion;
 A man so breathed, that certain he would fight; yea,
 From morn till night, out of his pavilion.

I am that flower,—

DUMAIN That mint.

LONGAVILLE That columbine.

ARMADO Sweet Lord Longaville, rein thy tongue. 645

LONGAVILLE I must rather give it the rein, for it runs against
 Hector.

DUMAIN Ay, and Hector's a greyhound.

ARMADO The sweet war-man is dead and rotten: sweet
 chucks, beat not the bones of the buried. When he breathed, he 650
 was a man. But I will forward with my device.

(To the Princess)

Sweet royalty, bestow on me the sense of hearing.

Biron steps forth with Costard.

PRINCESS Speak, brave Hector: we are much delighted.

ARMADO I do adore thy sweet Grace's slipper.

BOYET Loves her by the foot. 655

DUMAIN He may not by the yard.

ARMADO

This Hector far surmounted Hannibal,—

The party is gone.

COSTARD Fellow Hector, she is gone; she is two months on
 her way. 660

ARMADO What meanest thou?

642 fight; yea,] Q *fight; yea*, Ff *fight: yea* Rowe amended to *fight ye*, Cam, Craig, Cross-Brooke follow Rowe. Chambers, CNS, Kittredge follow Q. Hart follows F. NCE *fight, yea*, 649-651] Ff omit *When he . . . man*; and print as verse in lines ending *rotten, buried: device; hearing*. 652 *Biron steps forth with Costard*.] Q Berowne steps forth. Ff follow with spelling changes. Capell *Biron steps to Costard, and whispers him*. Omitted in Cam and Hart. 658 The party is gone.] Q Ff stage direction in italics; but ascribed to Costard in Cam, Craig, Chambers, Hart, Cross-Brooke. As Armado's recitation is broken off, the phrase looks like an ejaculation of his: moreover, it is printed in italics in Q Ff, like Armado's preceding line. CNS ascribes the remark to Armado. Kittredge reads Cost. [suddenly comes from behind] *The party is gone. Fellow* etc Charlton in MLR, xii, 1917, 279-288 gives his reasons for allocating to Armado. The line forms a link with Costard following. Armado, further interrupted by Boyet and Dumaine, breaks down, and blurts out a prosy version of his 'potent passage' in the words 'The party is gone.' The ascription to Armado and his breakdown involve the suppression of '(Aside to Dumaine)' and '(Aside to Boyet)' which Capell inserted in ll. 655, 656.

- COSTARD Faith, unless you play the honest Trojan, the poor wench is cast away: she's quick. The child brags in her belly already: 'tis yours.
- ARMADO Dost thou infamonize me among potentates? Thou shalt die. 665
- COSTARD Then shall Hector be whipped for Jaquenetta that is quick by him, and hanged for Pompey that is dead by him.
- DUMAIN Most rare Pompey!
- BOYET Renowned Pompey! 670
- BIRON Greater than great, great, great, great Pompey! Pompey the Huge!
- DUMAIN Hector trembles.
- BIRON Pompey is moved. More Ates, more Ates! stir them on! stir them on! 675
- DUMAIN Hector will challenge him.
- BIRON Ay, if a' have no more man's blood in's belly than will sup a flea.
- ARMADO By the north pole, I do challenge thee.
- COSTARD I will not fight with a pole, like a northern man: I'll slash; I'll do it by the sword. I bepray you, let me borrow my arms again. 680
- DUMAIN Room for the incensed Worthies!
- COSTARD I'll do it in my shirt.
- DUMAIN Most resolute Pompey! 685
- MOTH Master, let me take you a button-hole lower. Do you not see Pompey is uncasing for the combat? What mean you? You will lose your reputation.
- ARMADO Gentlemen and soldiers, pardon me, I will not combat in my shirt. 690
- DUMAIN You may not deny it: Pompey hath made the challenge.
- ARMADO Sweet bloods, I both may and will.
- BIRON What reason have you for't?
- ARMADO The naked truth of it is, I have no shirt: I go woolward for penance. 695
- BOYET True, and it was enjoined him in Rome for want of linen: since when, I'll be sworn, he wore none but a dishclout of Jaquenetta's, and that a wears next his heart for a favour.

Enter a messenger, Monsieur Marcade.

674 them on! stir] Q *them*, or *stir* F¹ *them*, or *stirre* 677 a'] Q F¹ a' F¹⁻⁴ a
681 bepray] Ff, Chambers, Hart *pray* 697 BOYET] Q Ff Boy. Capell, CNS,
Kittredge and others Moth. Cam, Craig, NCE and others read Boyet, which
Furness supports. 699 a wears] Q *a weares* Ff *hee weares*

MARCADE

God save you, madam!

PRINCESS

Welcome, Marcade;

700

But that thou interrupt'st our merriment.

MARCADE

I am sorry, madam; for the news I bring

Is heavy in my tongue. The King your father—

PRINCESS

Dead, for my life!

MARCADE

Even so; my tale is told:

BIRON

Worthies, away! the scene begins to cloud.

705

ARMADO

For mine own part, I breathe free breath. I have

seen the day of wrong through the little hole of discretion, and

I will right myself like a soldier.

Exeunt Worthies.

KING How fares your Majesty?

PRINCESS

Boyet, prepare: I will away to-night.

710

KING

Madam, not so. I do beseech you, stay.

PRINCESS

Prepare, I say. I thank you, gracious lords,

For all your fair endeavours; and entreat,

Out of a new-sad soul, that you vouchsafe

In your rich wisdom to excuse, or hide,

715

The liberal opposition of our spirits,

If over-boldly we have borne ourselves

In the converse of breath: your gentleness

Was guilty of it. Farewell, worthy lord!

A heavy heart bears not a nimble tongue:

720

Excuse me so, coming too short of thanks

For my great suit so easily obtained.

KING

The extreme parts of time extremely forms

700 Welcome, Marcade:] Cam, Chambers, Hart, treat as prose. Capell to complete the metre *Welcome, good Mercade*. CNS *Welcome, Mercadé*, 701 interrupt'st] *Q Interrppest* (? *u* inverted). *Ff Interruptest* We follow Rowe, Cam. 700-703] Prose in *Q Ff*. 704 Dead, . . . told.] Prose in *Q Ff*, Cam, Craig, Hart, NCE. Verse in CNS, Kittredge. 720 a nimble] *Q F¹*, Chambers, Hart, NCE *a humble* *F²⁻⁴* *an humble* Theobald's emendation. Cam, CNS, Kittredge *a nimble* 723] Many amendments have deleted the *s* either of *parts* or *forms*. Others have read *heart*, *dart*, *past* and *pace* for *parts*. CNS suggests *pulse* (16th century spelling *pouls*). Halliwell-Phillips defended the passage as being exactly in Shakespeare's manner. (See Furness, 301). Shakespeare's

All causes to the purpose of his speed ;
 And often, at his very loose, decides 725
 That which long process could not arbitrate.
 And though the mourning brow of progeny
 Forbid the smiling courtesy of love
 The holy suit which fain it would convince ;
 Yet, since love's argument was first on foot, 730
 Let not the cloud of sorrow justle it
 From what it purposed ; since, to wail friends lost
 Is not by much so wholesome-profitable
 As to rejoice at friends but newly found.

PRINCESS

I understand you not : my griefs are double. 735

BIRON

Honest plain words best pierce the ear of grief ;
 And by these badges understand the King.
 For your fair sakes have we neglected time,
 Played foul play with our oaths. Your beauty, ladies,
 Hath much deformed us, fashioning our humours 740
 Even to the opposéd end of our intents,
 And what in us hath seemed ridiculous ;—
 As love is full of unbefitting strains,
 All wanton as a child, skipping, and vain,
 Formed by the eye, and therefore, like the eye, 745
 Full of strange shapes, of habits and of forms,
 Varying in subjects as the eye doth roll
 To every varied object in his glance :
 Which parti-coated presence of loose love
 Put on by us, if, in your heavenly eyes, 750
 Have misbecomed our oaths and gravities,
 Those heavenly eyes, that look into these faults,
 Suggested us to make. Therefore, ladies,

phraseology here is legal. A paraphrase of ll. 723-726 would be : Remote causes are so arranged by time that, in apparently haphazard fashion, he often produces decisions that a long process could not by considered judgement bring forth. 735 double.] Capell *deaf*. Singer, Dyce and others *dull*. Staunton conj. and Chambers *my griefs hear dully*. Hart glosses *double* as 'excessive.' CNS remarks : Perhaps the Princess is merely polite : the news has robbed her of both father and new-found friend. 737 badges] CNS *bodges* with a note stating that *badges* seems pointless, while *bodges* (= phrases of clumsy workmanship) gives the sense needed. NED gives quotations of *bodges* in Lyly and Florio. 746 strange] Q Ff *straying* Probably spelt *straing* in MS. Cam notes : In the *Lover's Complaint* (1609) l. 303, *strange* is spelt *straing*, and in Lyly's *Euphues straying* is a misprint for *strallenge*. Capell, Cam, CNS, Kittredge, NCE *strange* Craig, Chambers *stray* Hart, Cross-Brooke *straying*

Our love being yours, the error that love makes
 Is likewise yours : we to ourselves prove false, 755
 By being once false for ever to be true
 To those that make us both,—fair ladies, you.
 And even that falsehood, in itself a sin,
 Thus purifies itself, and turns to grace.

PRINCESS

We have received your letters full of love ; 760
 Your favours, the ambassadors of love ;
 And, in our maiden council, rated them
 At courtship, pleasant jest and courtesy,
 As bombast and as lining to the time :
 But more devout than this in our respects 765
 Have we not been, and therefore met your loves
 In their own fashion, like a merriment.

DUMAIN

Our letters, madam, showed much more than jest.

LONGAVILLE

So did our looks.

ROSALINE

We did not quote them so.

KING

Now, at the latest minute of the hour, 770
 Grant us your loves.

PRINCESS

A time, methinks, too short
 To make a world-without-end bargain in.
 No, no, my lord, your Grace is perjured much,
 Full of dear guiltiness ; and therefore this :—
 If for my love, as there is no such cause, 775
 You will do aught, this shall you do for me :
 Your oath I will not trust ; but go with speed
 To some forlorn and naked hermitage,
 Remote from all the pleasures of the world ;
 There stay until the twelve celestial signs 780
 Have brought about the annual reckoning.
 If this austere insociable life
 Change not your offer made in heat of blood ;
 If frosts and fasts, hard lodging and thin weeds
 Nip not the gaudy blossoms of your love, 785
 But that it bear this trial, and last love ;
 Then, at the expiration of the year,
 Come challenge me, challenge me by these deserts,
 And, by this virgin palm now kissing thine,

761] Q omits *the* 765 this in our] Q *this our* Ff *these are our* Hanmer's change.
 788 challenge me, challenge me] F³. ⁴ Hanmer, Capell, CNS *challenge me*,
challenge Malone, Steevens and others *challenge, challenge me*

I will be thine; and till that instant shut
 My woeful self up in a mourning house,
 Raining the tears of lamentation
 For the remembrance of my father's death.
 If this thou do deny, let our hands part,
 Neither intitled in the other's heart. 795

KING

If this, or more than this, I would deny,
 To flatter up these powers of mine with rest,
 The sudden hand of death close up mine eye!
 Hence ever then my heart is in thy breast.

BIRON

And what to me, my love? and what to me? 800

ROSALINE

You must be purged too, your sins are racked,
 You are attaint with faults and perjury.
 Therefore if you my favour mean to get,
 A twelvemonth shall you spend, and never rest,
 But seek the weary beds of people sick. 805

DUMAIN

But what to me, my love? but what to me?
 A wife?

KATHARINE A beard, fair health, and honesty:

With three-fold love I wish you all these three.

DUMAIN

O, shall I say, I thank you, gentle wife?

KATHARINE

Not so, my lord: a twelvemonth and a day 810
 I'll mark no words that smooth-faced wooers say.

795 intitled] Q *intitled* 799 Hence ever] Q *Hence herrite* Ff *Hence euer* Cam, Craig, Chambers, Hart, Cross-Brooke follow Ff. CNS, Kittredge *Hence hermit* CNS, based on Prof. A. W. Pollard, *Library*, Oct., 1917, p. 370, states that *euer* is an obvious makeshift and that two *n:r* misprints have already occurred in this scene: in *siccamone* for *sycamore* and *euen* for *euer*. 800-805] Theobald bracketed this passage and Hammer omitted it. The implication is that Shakespeare revised his text and that this passage was to be replaced by ll. 820-852. The short passage was, however, included by the Q printer. Cam retains the lines so as not to lose a line that Shakespeare wrote. CNS brackets them and gives his views on the text-history at this point in his pp. 108-109. Kittredge prints the passage in italics and gives his view in his p. 194. Cross-Brooke regards the lines as having 'evidently come from the earlier version of the play.' See Introduction. 807 A wife?] Q Ff allocated to Katharine as beginning of her next speech *A wife? A beard* etc. Dyce allotted to Dumaine; and Cam, CNS, Kittredge, NCE follow. Chambers follows Q Ff. Craig Kath. *A wife!*

Come when the King doth to my lady come ;
Then, if I have much love, I'll give you some.

DUMAIN

I'll serve thee true and faithfully till then.

KATHARINE

Yet swear not, lest ye be forsworn again.

815

LONGAVILLE

What says Maria?

MARIA

At the twelvemonth's end

I'll change my black gown for a faithful friend.

LONGAVILLE

I'll stay with patience, but the time is long.

MARIA

The liker you ; few taller are so young.

BIRON

Studies my lady? Mistress, look on me ;
Behold the window of my heart, mine eye,
What humble suit attends thy answer there :
Impose some service on me for thy love.

820

ROSALINE

Oft have I heard of you, my Lord Biron,
Before I saw you ; and the world's large tongue
Proclaims you for a man replete with mocks,
Full of comparisons and wounding flouts,
Which you on all estates will execute
That lie within the mercy of your wit.

825

To weed this wormwood from your fruitful brain,
And therewithal to win me, if you please,
Without the which I am not to be won,
You shall this twelvemonth term from day to day
Visit the speechless sick, and still converse
With groaning wretches ; and your task shall be,
With all the fierce endeavour of your wit
To enforce the pained impotent to smile.

830

835

BIRON

To move wild laughter in the throat of death?
It cannot be, it is impossible :
Mirth cannot move a soul in agony.

840

ROSALINE

Why, that's the way to choke a gibing spirit,
Whose influence is begot of that loose grace
Which shallow laughing hearers give to fools.
A jest's prosperity lies in the ear

Of him that hears it, never in the tongue 845
 Of him that makes it : then, if sickly ears,
 Deafed with the clamours of their own dear groans,
 Will hear your idle scorns, continue then,
 And I will have you and that fault withal ;
 But if they will not, throw away that spirit, 850
 And I shall find you empty of that fault,
 Right joyful of your reformation.

BIRON

A twelvemonth! well, befall what will befall,
 I'll jest a twelvemonth in an hospital.

PRINCESS (*to the King*)

Ay, sweet my Lord ; and so I take my leave. 855

KING

No, madam ; we will bring you on your way.

BIRON

Our wooing doth not end like an old play :
 Jack hath not Jill : these ladies' courtesy
 Might well have made our sport a comedy.

KING

Come, sir, it wants a twelvemonth an' a day, 860
 And then 'twill end.

BIRON

That's too long for a play.

Enter Armado.

ARMADO Sweet Majesty, vouchsafe me,—

PRINCESS Was not that Hector?

DUMAIN The worthy knight of Troy.

ARMADO I will kiss thy royal finger, and take leave. I am a 865
 votary ; I have vowed to Jaquenetta to hold the plough for her
 sweet love three year. But, most esteemed greatness, will you
 hear the dialogue that the two learned men have compiled in
 praise of the owl and the cuckoo? It should have followed in the
 end of our show. 870

KING Call them forth quickly, we will do so.

ARMADO Holla! approach.

Enter Holofernes, Nathaniel, Moth, Costard, and others.

This side is Hiems, Winter ; this Ver, the Spring : the one main-
 tained by the Owl, th' other by the Cuckoo. Ver, begin.

855 (*to the King*) Added by Rowe. 860 an'] So in Q. Ff, Cam, Craig, Chambers, Hart, Cross-Brooke, Kittredge, NCE and CNS an' 861 *Enter Armado.*] Q Ff *Enter Braggart.* 865-867 I . . . year.] Verse in Q, ending *leave* . . . Jaquenetta . . . *yeare.* 867 year.] Q *yeare.* Ff *yeares.* Cam, Craig, Hart *years.* Chambers, CNS, Cross-Brooke, Kittredge, NCE *year.* 872 *Enter* . . . *others.*] Q Ff *Enter All.* 874 th'] Cam, Craig *the*

THE SONG.

Spring.

When daisies pied and violets blue 875
 And lady-smocks all silver-white
 And cuckoo-buds of yellow hue
 Do paint the meadows with delight,
 The cuckoo then, on every tree,
 Mocks married men; for thus sings he, 880
 Cuckoo;
 Cuckoo, cuckoo: O word of fear,
 Unpleasing to a married ear!

When shepherds pipe on oaten straws,
 And merry larks are ploughmen's clocks, 885
 When turtles tread, and rooks, and daws,
 And maidens bleach their summer smocks,
 The cuckoo then, on every tree,
 Mocks married men; for thus sings he,
 Cuckoo; 890
 Cuckoo, cuckoo: O word of fear,
 Unpleasing to a married ear!

Winter.

When icicles hang by the wall,
 And Dick the shepherd blows his nail,
 And Tom bears logs into the hall, 895
 And milk comes frozen home in pail,
 When blood is nipped and ways be foul,
 Then nightly sings the staring owl,
 Tu-whit, to-who,
 A merry note, 900
 While greasy Joan doth keel the pot.

876, 877] Reversed in Q Ff in the order 877, 876. Transposed by Theobald.
 897 foul,] Q full, F¹ fowle, 899 Tu-whit, to-who,] Q F¹ Tu-whit to-who:
 Chambers *Tu-whit, to-whoo*, Cam transfers *Tu-who* to l. 900 *Tu-who, a merry*
note, and similarly with ll. 908, 909. Kittredge has greater difference. He
 prints, based on Capell,

Then nightly sings the staring owl:
 'Tu-who!

Tu-whit, tu-who! a merry note,

Craig and Cross-Brooke have:

Tu-who;

Tu-whit, tu-who—a merry note,

Our text is similar to that in CNS, NCE.

When all aloud the wind doth blow,
And coughing drowns the parson's saw,
And birds sit brooding in the snow,
And Marian's nose looks red and raw, 905
When roasted crabs hiss in the bowl,
Then nightly sings the staring owl,
 Tu-whit, to-who,
A merry note,
While greasy Joan doth keel the pot. 910

ARMADO The words of Mercury are harsh after the songs of
Apollo. You that way,—we this way. *Exeunt.*

911-912 The . . . Apollo.] in large type in Q, in which text is omitted the phrase *You that . . . way*. CNS also omits this last phrase. 912 *Exeunt.*] Omitted in Q. Q *FINIS*. Ff *Exeunt Omnes. FINIS.*

THE TWO GENTLEMEN OF VERONA

THE TWO GENTLEMEN OF VERONA is the second play in the Folio of 1623, and the text is derived from that volume. It is divided into five Acts with subsidiary scenes of greatly varying length to suit the action. The last two pages are wrongly headed *The Merry Wives of Windsor*, which play follows. 'The names of all the Actors' appears at the end of the play. One important feature of the Folio text, as with *The Merry Wives*, is that the characters participating in each scene have their names bunched together at the beginning of the scene, with no indication of mid-scene entrances, in the continental manner favoured by Jonson, with few 'exits' and a paucity of stage directions. Proteus is throughout spelt 'Protheus' but the name is generally altered in modern texts to the usual classical form. The stage directions are few and there are few typographical difficulties; but there are many inconsistencies. Milan, Verona and Padua are confused in the text (II v 1, III i 81, v iv 129). "Apparently," says Sir Edmund Chambers, "Shakespeare at first meant the main action to be at an emperor's court at Milan; then altered it to a duke's court at Verona, and forgot to make the indications uniform."¹ Julia is living with her father in I ii 131, but we hear no more of him; and yet she possesses goods and lands in II vii. There are two Eglamours (Julia's admirer, I ii 9) and Silvia's escort (or are they the same?), the second of whom is described by Mary Lamb, perhaps for the sake of propriety, as a 'worthy old gentleman,'² but who youthfully decamps, nimble-footed, on meeting the outlaws.

There are some famous textual conundrums, particularly the line: 'It is mine, or Valentine's praise?' in II iv 190. The emendators inserted 'eye' after 'mine,' for which they had precedent, as to meaning, in *The Comedy of Errors* and other plays; but in II iv 186-196 Shakespeare repeats and echoes words and phrases in Brooke's poem *Romeus and Juliet* (ll. 203-8),³ which he was then reading for *Romeo*, in which passage is the line: "And whilst he fixed on her his partial piercé eye"; which justifies the emendation, and removes one long-standing problem.

This and other difficulties led Dover Wilson to believe the text made up by assembling players' parts by aid of a written 'plot' as exhibited in the playhouse for the actors' guidance. This view has had opponents, such as Kittredge. It is perhaps enough to say that the play is an early essay in dramatic romanticism, with some crudity and unreasonable

¹ Chambers: WS, I 330.

² *Tales from Shakespeare* in Lamb's Works, Oxford, II 71.

³ *Romeus*, 8. See TLS Sept. 13 1947.

motivation: all of which, and a few textual defects, produce in it a certain lack of unity and coherence.

Francis Meres mentions the play as by Shakespeare in his *Palladis Tamia*, 1598.¹ Attempts by Malone and others to fix a date from internal allusions have not commended themselves. The play has links with *Romeo*, *The Comedy of Errors* and the *Sonnets* and treatment and versification proclaim it as early. Fleay, from internal allusions and differences in workmanship, saw evidence of work at different times and even different hands, from 1591 to 1595.² Chambers decides for a single date, early in 1594-5, as suiting the known conditions³; and while Furnivall and others have proposed earlier years, the play may be judged to have followed *Love's Labour's Lost* and to have preceded *A Midsummer Night's Dream* in or about 1595.

The plot of the play is composite, made up, so as to satisfy the tastes of the poet's audience, of well-known romance elements and the droleries of Speed and Launce. These elements are briefly denoted below. No source has been found combining all the romance factors.

The Proteus-Julia love-affair is based on the Felismena story in the *Diana Enamorada* of Jorge de Montemayor, which was translated from Spanish into English by Bartholomew Yong about 1582, but was not published until 1598. Shakespeare possibly saw it in manuscript.⁴ In it Felismena corresponds to Julia, Felix to Proteus, Celia to Silvia, Fabius to Launce and Rosina to Lucetta. The farewell scene between Julia and Proteus, when he goes to Court, Shakespeare may have based on the farewell between Syrenus and Diana in the pastoral setting of Felismena's story (*Diana*, 47).

The Valentine-Silvia affair has been associated with the story of Ghismonda and Guiscardo in the *Decamerone* (iv i).⁵ Actually, as shown below, it was part of a widely-known friendship plot.

The 'friendship' or Brotherhood theme, in which the friendly love between two men proves triumphant over the love between man and woman, was well known in Shakespeare's day. *The Two Italian Gentlemen* or *Fedele and Fortunio* was a contemporary play on the subject and it has been suggested that Shakespeare was indebted to it; but there

¹ Sh. Ailin. Bk., i 46.

² See Bond: TG on this, xi.

³ Chambers: WS, i 331.

⁴ The idea that Shakespeare may have seen the lost portion of Thos. Wilson's translation is disproved by Wilson's statement that he lost it during his continental travels. His copy of Bk. I (which does not contain the Felismena story), made for Fulke Greville after 1614, exists as B.M. Additional MS. 18638 and was edited by H. Thomas in *Revue Hispanique*, tome L, and re-issued as a pamphlet, N. York and Paris, 1921.

⁵ Bond: TG, xix.

are bound to be resemblances with romance plots of the same type. Shakespeare had, in fact, no need of the Italian play to prompt him: his Sonnets are largely based on the theme of sacred friendship; and often afterwards he was to deal with plots where men like Hamlet and Horatio, Antonio and Bassanio, Romeo and Mercutio were bound in mutual affection. The literature of all the ages abounds in similar instances: David and Jonathan, Orestes and Pylades, Valentine and Orson (known to Shakespeare, and even to Scrooge) and many others, including Amis and Amiloun, to which reference is made below.

Valentine, as Captain of the Outlaws, has given rise to harsh comment. He has inevitably been compared with Robin Hood and attention has been drawn to Anthony Munday's play, *The Downfall of Robert Earl of Huntingdon* (Robin Hood), which, however, was not written until 1598.¹ Other resemblances are the crowning of Gamelyn as king of outlaws in *The Tale of Gamelyn*,² the election of Pyrocles as captain of Helots in Sydney's *Arcadia* and the election of Common Condicions as captain of Pirates in *Common Condicions* (bef. 1576).³ Fynes Moryson in his *Itinerary* describes an actual gentleman brigand in Italy who conducted his banditry as considerably as Valentine himself.⁴

The rope-ladder device appears in many romances, but Shakespeare probably got it from Brooke's *Romeus and Juliet*.

A tragic German play, *Julio and Hyppolita*, was presented, according to Tieck, about 1600, and is printed in Cohn's *Shakespeare in Germany*. It has unmistakable parallels with the Valentine-Silvia-Proteus part of the *Two Gentlemen* plot, but not with the whole plot, which also includes the Julia-Proteus-Silvia part derived from the *Diana Enamorada*. The ultimate relation of the German play to the Shakespearian is extremely doubtful; but it is, in fact, like the Valentine-Silvia-Proteus story, a late version of the folk-tale of The Two Brothers or Two Friends, of which perhaps the most wide-spread version is *Amis and Amiloun*.

Echoes of Brooke's *Romeus*, the basis for *Romeo and Juliet*, occur in *The Two Gentlemen*. Some of the situations are similar; and the localities Verona and Mantua occur in both. Julia is an earlier Juliet and Thurio an earlier Paris; Friar Laurence (v ii) and Mercutio (i ii) seemingly come from Brooke, as also the rope-ladder; and some of Brooke's phrases re-echo in the utterances of Proteus.

Criticism has often alluded to the symmetrical construction of the plot; but Charlotte Lennox (1753) found that it abounded with absurdi-

¹ Chambers: ES, iii 446; text in Hazlitt-Dodsley, vii.

² Text in Skeat's *Chaucer* iv l. 694; also in Skeat: Gamelyn.

³ Ed. by Tucker Brooke, New Haven, Yale University Press; London, Milford, 1915.

⁴ Ed. by Charles Hughes, London, Sherratt and Hughes, 1903, 157-8.

ties and improprieties, and Gildon (1714)¹ that the young people in it behaved very differently from the sons and daughters of princes. Charlton's *Romanticism in Shakespearian Comedy*² is an important modern study of the difficulties which beset Shakespeare in reducing his romantic material to dramatic form. The great critical crux in the plot has been Valentine's resignation of Silvia to Proteus, which disturbed and perplexed Lamb and a host of others; but there have always been elucidators and apologists. Gervinus attributed the resignation to the generous impulse of Valentine's nobility.³ John Drinkwater remarks: "Without a sense of dramatic poetry, no ingenuity can defend the concluding scenes"; and he adds that Shakespeare "may not take very elaborate measures to persuade us that Valentine and Proteus settle their differences in just this way, but he at least persuades us that he cares very much that they should so settle them."⁴ John Bailey had some hard words to say on the incident⁵; but Masfield emphasises Shakespeare's constant respect for penitence and forgiveness, and describes Valentine's conduct as "wise with delicate tact."⁶ Dover Wilson detects the hand of the 'botcher' who tinkered with the text. Charlton regards the episode as the immediate outcome of the chivalric code laid down in romanticism. Ridley finds this climax ridiculously inconsistent with Valentine's character.⁷

The plain fact is that in the 'Brotherhood' stories (on which the Valentine-Silvia-Proteus romance is based), of which, in editing *Amis and Amiloun*,⁸ Leach examined some eighty-six closely related versions, one of two men woos and wins, or is won by, or even weds, a woman, only to transfer her to his beloved companion in the all-dominating urge of sworn friendship. Shakespeare should perhaps have disembarassed himself of this incident in the plot; but he let it stand, bent at this stage on adhering to the tale. At a later stage, interested much more in character, as against plot, he would, no doubt have acted differently; but these were early days. In this play Shakespeare subordinated his characters to the requirements of the two romantic stories in the plot with all their incongruous episodes, and at the same time attempted to build up his characters into credible personalities. It cannot be said that in this he succeeded; but the play was a forerunner of the great romantic comedies to come wherein the characters are alive and proper to their world and wherein character and episode are much more successfully reconciled and harmonised.

¹ Ralli, i 30, 17.² Charlton, ch. II; also printed in Bradby, 242-270.³ Gervinus, 162.⁴ Drinkwater, 73, 93-94.⁵ Bailey, 78.⁶ Masfield, 41.⁷ Ridley, 63.⁸ Ed. by MacEdward Leach, (E.E.T.S.) London, Milford, 1937.

DRAMATIS PERSONÆ

DUKE OF MILAN, Father to Silvia.

VALENTINE, } the two Gentlemen.
PROTEUS, }

ANTONIO, Father to Proteus.

THURIO, a foolish rival to Valentine.

EGLAMOUR, Agent for Silvia in her escape.

HOST, where Julia lodges.

OUTLAWS, with Valentine.

SPEED, a clownish Servant to Valentine.

LAUNCE, the like to Proteus.

PANTHINO, Servant to Antonio.

JULIA (SEBASTIAN), beloved of Proteus.

SILVIA, beloved of Valentine.

LUCETTA, waiting-woman to Julia.

Servants, Musicians.

SCENE: VERONA, MILAN, THE FRONTIERS OF MANTUA.

F¹: *The names of all the Actors at the end of the play.* OF MILAN was added by Pope to the title of Duke. In F¹ *Proteus* is spelt *Protheus*, and *Antonio* appears also as *Anthonlo*, and *Panthino* occasionally as *Panthion*.

THE TWO GENTLEMEN OF VERONA

ACT I

SCENE I. VERONA. AN OPEN PLACE.

Enter Valentine and Proteus.

VALENTINE

Cease to persuade, my loving Proteus :
Home-keeping youth have ever homely wits.
Were't not affection chains thy tender days
To the sweet glances of thy honoured love,
I rather would entreat thy company 5
To see the wonders of the world abroad,
Than, living dully sluggardized at home,
Wear out thy youth with shapeless idleness.
But since thou lov'st, love still, and thrive therein,
Even as I would, when I to love begin. 10

PROTEUS

Wilt thou be gone? Sweet Valentine, adieu!
Think on thy Proteus, when thou haply seest
Some rare noteworthy object in thy travel :
Wish me partaker in thy happiness,
When thou dost meet good hap ; and in thy danger, 15
If ever danger do environ thee,
Commend thy grievance to my holy prayers,
For I will be thy beadsman, Valentine.

VALENTINE

And on a love-book pray for my success?

PROTEUS

Upon some book I love I'll pray for thee. 20

VALENTINE

That's on some shallow story of deep love :
How young Leander crossed the Hellespont.

PROTEUS

That's a deep story of a deeper love ;
For he was more than over shoes in love.

VALENTINE

'Tis true ; for you are over boots in love, 25

ACT I SCENE I.] Ff Actus Primus. Scœna Prima. VERONA. . . . PLACE.] Added
by Cam. *Enter . . . Proteus.*] F¹ Valentine: Proteus, and Speed. 9 lov'st]
Cam, Bond lovest

And yet you never swum the Hellespont.

PROTEUS

Over the boots? Nay, give me not the boots.

VALENTINE

No, I will not, for it boots thee not.

PROTEUS

What?

VALENTINE

To be in love, where scorn is bought with groans ;
 Coy looks with heart-sore sighs ; one fading moment's mirth 30
 With twenty watchful, weary, tedious nights :
 If haply won, perhaps a hapless gain ;
 If lost, why then a grievous labour won ;
 However, but a folly bought with wit,
 Or else a wit by folly vanquished. 35

PROTEUS

So, by your circumstance, you call me fool.

VALENTINE

So, by your circumstance, I fear you'll prove.

PROTEUS

'Tis love you cavil at : I am not Love.

VALENTINE

Love is your master, for he masters you :
 And he that is so yokéd by a fool, 40
 Methinks should not be chronicled for wise.

PROTEUS

Yet writers say, as in the sweetest bud
 The eating canker dwells, so eating love
 Inhabits in the finest wits of all.

VALENTINE

And writers say, as the most forward bud 45
 Is eaten by the canker ere it blow,
 Even so by love the young and tender wit
 Is turned to folly ; blasting in the bud,
 Losing his verdure even in the prime,
 And all the fair effects of future hopes. 50
 But wherefore waste I time to counsel thee
 That art a votary to fond desire?
 Once more adieu! my father at the road
 Expects my coming, there to see me shipped.

PROTEUS

And thither will I bring thee, Valentine. 55

VALENTINE

Sweet Proteus, no : now let us take our leave.

To Milan let me hear from thee by letters
 Of thy success in love, and what news else
 Betideth here in absence of thy friend;
 And I likewise will visit thee with mine. 60

PROTEUS

All happiness bechance to thee in Milan!

VALENTINE

As much to you at home! and so, farewell. *Exit.*

PROTEUS

He after honour hunts, I after love:
 He leaves his friends to dignify them more;
 I leave myself, my friends, and all, for love. 65
 Thou, Julia, thou hast metamorphosed me,
 Made me neglect my studies, lose my time,
 War with good counsel, set the world at nought;
 Made wit with musing weak, heart sick with thought.

Enter Speed.

SPEED

Sir Proteus, save you! Saw you my master? 70

PROTEUS

But now he parted hence, to embark for Milan.

SPEED

Twenty to one, then, he is shipped already,
 And I have played the sheep in losing him.

PROTEUS

Indeed, a sheep doth very often stray,
 And if the shepherd be awhile away. 75

SPEED

You conclude that my master is a shepherd, then, and I a sheep?

PROTEUS I do.

SPEED

Why then, my horns are his horns, whether I wake or sleep.

PROTEUS

A silly answer, and fitting well a sheep.

SPEED

This proves me still a sheep. 80

PROTEUS

True; and thy master a shepherd.

SPEED

Nay, that I can deny by a circumstance.

PROTEUS

It shall go hard but I'll prove it by another.

65 I leave myself,]F¹ I loue my self, Pope's emendation. 69 musing weak,] Ff, CNS *musung, weak*; (F¹ *weake*;). *Enter Speed.*] Added by Rowe. 76 a] Omitted in F¹.

- SPEED** The shepherd seeks the sheep, and not the sheep the shepherd; but I seek my master, and my master seeks not me: therefore I am no sheep. 85
- PROTEUS** The sheep for fodder follow the shepherd; the shepherd for food follows not the sheep: thou for wages followest thy master; thy master for wages follows not thee: therefore thou art a sheep. 90
- SPEED** Such another proof will make me cry 'baa.'
- PROTEUS** But, dost thou hear? gav'st thou my letter to Julia?
- SPEED** Ay, sir: I, a lost mutton, gave your letter to her, a laced mutton, and she, a laced mutton, gave me, a lost mutton, nothing for my labour. 95
- PROTEUS** Here's too small a pasture for such store of muttons.
- SPEED** If the ground be overcharged, you were best stick her.
- PROTEUS** Nay, in that you are astray: 'twere best pound you.
- SPEED** Nay, sir, less than a pound shall serve me for carrying your letter. 100
- PROTEUS** You mistake; I mean the pound,—a pinfold.
- SPEED**
From a pound to a pin? fold it over and over,
'Tis threefold too little for carrying a letter to your lover.
- PROTEUS** But what said she?
- SPEED** (*first nodding*) Ay. 105
- PROTEUS** Nod—Ay; why, that's noddy.
- SPEED**
You mistook, sir: I say, she did nod;
And you ask me if she did nod, and I say, 'Ay.'
- PROTEUS** And that set together is noddy.
- SPEED** Now you have taken the pains to set it together, take it for your pains. 110
- PROTEUS** No, no; you shall have it for bearing the letter.
- SPEED** Well, I perceive I must be fain to bear with you.
- PROTEUS** Why, sir, how do you bear with me?
- SPEED**
Marry, sir, the letter, very orderly, 115
Having nothing but the word 'noddy' for my pains.
- PROTEUS** Beshrew me, but you have a quick wit.
- SPEED** And yet it cannot overtake your slow purse.
- PROTEUS** Come, come, open the matter in brief: what said she?
- SPEED** Open your purse, that the money and the matter may be both at once delivered. 120
- PROTEUS** Well, sir, here is for your pains. What said she?

SPEED Truly, sir, I think you'll hardly win her.

PROTEUS Why, couldst thou perceive so much from her?

SPEED Sir, I could perceive nothing at all from her; no, not so much as a ducat for delivering your letter: and being so hard to me that brought your mind, I fear she'll prove as hard to you in telling your mind. Give to her no token but stones; for she's as hard as steel. 125

PROTEUS What said she? nothing? 130

SPEED No, not so much as 'Take this for thy pains.' To testify your bounty, I thank you, you have testerned me; in requital whereof, henceforth carry your letters yourself: and so, sir, I'll commend you to my master.

PROTEUS

Go, go, be gone, to save your ship from wrack, 135
Which cannot perish having thee aboard,
Being destined to a drier death on shore.

Exit Speed.

I must go send some better messenger:

I fear my Julia would not deign my lines,

Receiving them from such a worthless post. *Exit.* 140

SCENE II. VERONA. GARDEN OF JULIA'S HOUSE.

Enter Julia and Lucetta.

JULIA

But say, Lucetta, now we are alone,
Wouldst thou, then, counsel me to fall in love?

LUCETTA

Ay, madam, so you stumble not unheedfully.

JULIA

Of all the fair resort of gentlemen
That every day with parle encounter me, 5
In thy opinion which is worthiest love?

LUCETTA

Please you repeat their names, I'll show my mind
According to my shallow simple skill.

JULIA

What think'st thou of the fair Sir Eglamour?

LUCETTA

As of a knight well-spoken, neat and fine; 10
But, were I you, he never should be mine.

125-129] In verse form in F¹ *Sir . . . her;/No . . . letter:/And . . . minde;/I feare . . . minde./Glue . . . steele.* 131-134] In verse form in F¹ *No . . . pains:/To . . . me.* Then prose *In . . . Master.* 137 *Exit Speed.* Added by Dyce. *scaw*
n.] F¹ *Scena Secunda. VERONA . . . HOUSE.* Added by Ed. after Cam.

JULIA

What think'st thou of the rich Mercatio?

LUCETTA

Well of his wealth ; but of himself, so so.

JULIA

What think'st thou of the gentle Proteus?

LUCETTA

Lord, Lord! to see what folly reigns in us!

15

JULIA

How now! what means this passion at his name?

LUCETTA

Pardon, dear madam : 'tis a passing shame

That I, unworthy body as I am,

Should censure thus on lovely gentlemen.

JULIA

Why not on Proteus, as of all the rest?

20

LUCETTA

Then thus : of many good I think him best.

JULIA

Your reason?

LUCETTA

I have no other but a woman's reason :

I think him so, because I think him so.

JULIA

And wouldst thou have me cast my love on him?

25

LUCETTA

Ay, if you thought your love not cast away.

JULIA

Why, he, of all the rest, hath never moved me.

LUCETTA

Yet he, of all the rest, I think, best loves ye.

JULIA

His little speaking shows his love but small.

LUCETTA

Fire that's closest kept burns most of all.

30

JULIA

They do not love that do not show their love.

LUCETTA

O, they love least that let men know their love.

JULIA

I would I knew his mind.

LUCETTA

Peruse this paper, madam.

JULIA

'To Julia.' Say, from whom?

35

LUCETTA

That the contents will show.

JULIA

Say, say, who gave it thee?

LUCETTA

Sir Valentine's page; and sent, I think, from Proteus.

He would have given it you; but I, being in the way,

Did in your name receive it. Pardon the fault, I pray.

40

JULIA

Now, by my modesty, a goodly broker!

Dare you presume to harbour wanton lines?

To whisper and conspire against my youth?

Now, trust me, 'tis an office of great worth,

And you an officer fit for the place.

45

There, take the paper: see it be returned;

Or else return no more into my sight.

LUCETTA

To plead for love deserves more fee than hate.

JULIA

Will ye be gone?

LUCETTA

That you may ruminate.

Exit.

JULIA

And yet I would I had o'erlooked the letter:

50

It were a shame to call her back again,

And pray her to a fault for which I chid her.

What fool is she, that knows I am a maid,

And would not force the letter to my view!

Since maids, in modesty, say 'no' to that

55

Which they would have the profferer construe 'ay.'

Fie, fie, how wayward is this foolish love,

That, like a testy babe, will scratch the nurse,

And presently, all humbled, kiss the rod!

How churlishly I chid Lucetta hence,

60

When willingly I would have had her here!

How angerly I taught my brow to frown,

When inward joy enforced my heart to smile!

My penance is, to call Lucetta back,

And ask remission for my folly past.

65

49 ye] Malone, CNS you 53 What fool] F¹⁻³ What 'foole F⁴ What fool
 The apostrophe has led to the reading *What a fool*, in some texts. CNS,
 Young, Bond, NCE *What 'fool*

What, ho! Lucetta!

Enter Lucetta.

LUCETTA What would your ladyship?

JULIA

Is't near dinner-time?

LUCETTA I would it were;
That you might kill your stomach on your meat,
And not upon your maid.

JULIA

What is't that you took up so gingerly?

70

LUCETTA

Nothing.

JULIA

Why didst thou stoop, then?

LUCETTA

To take a paper up that I let fall.

JULIA

And is that paper nothing?

LUCETTA

Nothing concerning me.

75

JULIA

Then let it lie for those that it concerns.

LUCETTA

Madam, it will not lie where it concerns,
Unless it have a false interpreter.

JULIA

Some love of yours hath writ to you in rhyme.

LUCETTA

That I might sing it, madam, to a tune.
Give me a note: your ladyship can set.

80

JULIA

As little by such toys as may be possible.
Best sing it to the tune of 'Light o' love.'

LUCETTA

It is too heavy for so light a tune.

JULIA

Heavy! belike it hath some burden, then?

85

LUCETTA

Ay, and melodious were it, would you sing it.

JULIA

And why not you?

LUCETTA

I cannot reach so high.

JULIA

Let's see your song. How now, minion!

LUCETTA

Keep tune there still, so you will sing it out :

And yet methinks I do not like this tune.

90

JULIA

You do not?

LUCETTA

No, madam, 'tis too sharp.

JULIA

You, minion, are too saucy.

LUCETTA

Nay, now you are too flat,

And mar the concord with too harsh a descant :

There wanteth but a mean to fill your song.

95

JULIA

The mean is drowned with your unruly bass.

LUCETTA

Indeed, I bid the base for Proteus.

JULIA

This babble shall not henceforth trouble me.

Here is a coil with protestation!

Tears the letter.

Go get you gone, and let the papers lie :

You would be fingering them to anger me.

100

LUCETTA

She makes it strange, but she would be best pleased

To be so angered with another letter.

Exit.

JULIA

Nay, would I were so angered with the same!

O hateful hands, to tear such loving words!

105

Injurious wasps, to feed on such sweet honey,

And kill the bees, that yield it, with your stings!

I'll kiss each several paper for amends.

Look, here is writ 'kind Julia.' Unkind Julia!

As in revenge of thy ingratitude,

110

I throw thy name against the bruising stones,

Trampling contemptuously on thy disdain.

And here is writ 'love-wounded Proteus.'

Poor wounded name! my bosom, as a bed,

Shall lodge thee, till thy wound be throughly healed ;

115

And thus I search it with a sovereign kiss.

But twice or thrice was 'Proteus' written down.

Be calm, good wind, blow not a word away,

94 'tis] Cam, Craig, Young *It is* 96 your] F¹ you 99 *Tears . . . letter.*] Added by Cam after Pope. 103 *Exit.*] Omitted in F¹.

Till I have found each letter in the letter,
 Except mine own name: ~~that some whirlwind bear~~ 120
 Unto a ragged, fearful-hanging rock,
 And throw it thence into the raging sea!
 Lo, here in one line is his name twice writ,
 'Poor forlorn Proteus, passionate Proteus,
 To the sweet Julia':—that I'll tear away.— 125
 And yet I will not, sith so prettily
 He couples it to his complaining names.
 Thus will I fold them one upon another:
 Now kiss, embrace, contend, do what you will.

Enter Lucetta.

LUCETTA Madam, 130
 Dinner is ready, and your father stays.

JULIA Well, let us go.

LUCETTA
 What, shall these papers lie like tell-tales here?

JULIA
 If you respect them, best to take them up.

LUCETTA
 Nay, I was taken up for laying them down: 135
 Yet here they shall not lie, for catching cold.

JULIA
 I see you have a month's mind to them.

LUCETTA
 Ay, madam, you may say what sights you see;
 I see things too, although you judge I wink.

JULIA
 Come, come, will't please you go? *Exeunt.* 140

SCENE III. VERONA. ANTONIO'S HOUSE.

Enter Antonio and Panthino.

ANTONIO
 Tell me, Panthino, what sad talk was that
 Wherewith my brother held you in the cloister?

PANTHINO
 'Twas of his nephew Proteus, your son.

ANTONIO
 Why, what of him?

PANTHINO He wondered that your lordship
 Would suffer him to spend his youth at home, 5

121 fearful-hanging] *Ff* *fearfull, hanging* 129 *Enter Lucetta.*] Added by Rowe.
 SCENE III.] *Ff* *Scena Tertia.* VERONA . . . HOUSE.] Added by Ed. after Cam.
Enter. . . Panthino.] *Ff* *Enter Antonio and Panthino. Prothessa.*

While other men, of slender reputation,
 Put forth their sons to seek preferment out :
 Some to the wars, to try their fortune there ;
 Some to discover islands far away ;
 Some to the studious universities. 10
 For any, or for all these exercises,
 He said that Proteus your son was meet ;
 And did request me to importune you
 To let him spend his time no more at home,
 Which would be great impeachment to his age, 15
 In having known no travel in his youth.

ANTONIO

Nor need'st thou much importune me to that
 Whereon this month I have been hammering.
 I have considered well his loss of time,
 And how he cannot be a perfect man, 20
 Not being tried and tutored in the world.
 Experience is by industry achieved,
 And perfected by the swift course of time.
 Then, tell me, whither were I best to send him?

PANTHINO

I think your lordship is not ignorant 25
 How his companion, youthful Valentine,
 Attends the Emperor in his royal court.

ANTONIO I know it well.

PANTHINO

'Twere good, I think, your lordship sent him thither :
 There shall he practise tilts and tournaments, 30
 Hear sweet discourse, converse with noblemen,
 And be in eye of every exercise
 Worthy his youth and nobleness of birth.

ANTONIO

I like thy counsel ; well hast thou advised :
 And that thou mayst perceive how well I like it, 35
 The execution of it shall make known.
 Even with the speediest expedition
 I will dispatch him to the Emperor's court.

PANTHINO

To-morrow, may it please you, Don Alphonso, -
 With other gentlemen of good esteem, 40
 Are journeying to salute the Emperor,
 And to commend their service to his will.

ANTONIO

Good company : with them shall Proteus go :

And in good time! Now will we break with him.

Enter Proteus.

PROTEUS

Sweet love! sweet lines! sweet life! 45
 Here is her hand, the agent of her heart;
 Here is her oath for love, her honour's pawn.
 O, that our fathers would applaud our loves,
 To seal our happiness with their consents!
 O heavenly Julia! 50

ANTONIO

How now! What letter are you reading there?

PROTEUS

May't please your lordship, 'tis a word or two
 Of commendations sent from Valentine,
 Delivered by a friend that came from him.

ANTONIO

Lend me the letter: let me see what news. 55

PROTEUS

There is no news, my lord; but that he writes
 How happily he lives, how well beloved,
 And daily gracéd by the Emperor;
 Wishing me with him, partner of his fortune.

ANTONIO

And how stand you affected to his wish? 60

PROTEUS

As one relying on your lordship's will,
 And not depending on his friendly wish.

ANTONIO

My will is something sorted with his wish.
 Muse not that I thus suddenly proceed;
 For what I will, I will, and there an end. 65
 I am resolved that thou shalt spend some time
 With Valentinus in the Emperor's court:
 What maintenance he from his friends receives,
 Like exhibition thou shalt have from me.
 To-morrow be in readiness to go: 70
 Excuse it not, for I am peremptory.

PROTEUS

My lord, I cannot be so soon provided:
 Please you, deliberate a day or two.

ANTONIO

Look, what thou want'st shall be sent after thee:
 No more of stay! to-morrow thou must go. 75
 Come on, Panthino: you shall be employed

To hasten on his expedition.

Exeunt Antonio and Panthino.

PROTEUS

Thus have I shunned the fire for fear of burning,
And drenched me in the sea, where I am drowned.
I feared to show my father Julia's letter,
Lest he should take exceptions to my love;
And with the vantage of mine own excuse
Hath he excepted most against my love.
O, how this spring of love resembleth
The uncertain glory of an April day,
Which now shows all the beauty of the sun,
And by and by a cloud takes all away!

80

85

Enter Panthino.

PANTHINO

Sir Proteus, your father calls for you:
He is in haste; therefore, I pray you, go.

PROTEUS

Why, this it is: my heart accords thereto,
And yet a thousand times it answers 'no.'

90

Exeunt.

ACT II

SCENE I. MILAN. THE DUKE'S PALACE.

Enter Valentine and Speed.

SPEED

Sir, your glove.

VALENTINE

Not mine: my gloves are on.

SPEED

Why, then, this may be yours, for this is but one.

VALENTINE

Ha! let me see: ay, give it me, it's mine.
Sweet ornament that decks a thing divine!
Ah, Silvia, Silvia!

5

SPEED

Madam Silvia! Madam Silvia!

VALENTINE

How now, sirrah?

SPEED

She is not within hearing, sir.

VALENTINE

Why, sir, who bade you call her?

77 *Exeunt . . . Panthino.*] Added by Rowe. 87 *Enter Panthino.*] Om. in F¹.
F²-4 *Enter* 88 father] F¹ *Fathers* 91 *Exeunt.*] Ff *Exeunt. Finis.* ACT II
SCENE I.] Ff *Actus Secundus: Scena Prima. MILAN. . . . PALACE.*] Added by
Cam after Pope and Theobald. *Enter . . . Speed.*] Ff *Enter Valentine, Speed,*
Silvia.

- SPEED Your worship, sir, or else I mistook. 10
- VALENTINE Well, you'll still be too forward.
- SPEED And yet I was last chidden for being too slow.
- VALENTINE Go to, sir: tell me, do you know Madam Silvia?
- SPEED She that your worship loves?
- VALENTINE Why, how know you that I am in love? 15
- SPEED Marry, by these special marks: first, you have learned, like Sir Proteus, to wreathe your arms, like a male-content; to relish a love-song, like a robin-redbreast; to walk alone, like one that had the pestilence; to sigh, like a school-boy that had lost his A B C; to weep, like a young wench that had buried her grandam; to fast, like one that takes diet; to watch, like one that fears robbing; to speak puling, like a beggar at Hallowmas. You were wont, when you laughed, to crow like a cock; when you walked, to walk like one of the lions; when you fasted, it was presently after dinner; when you looked sadly, it was for want of money: and now you are metamorphosed with a mistress, that, when I look on you, I can hardly think you my master. 20
- VALENTINE Are all these things perceived in me?
- SPEED They are all perceived without ye. 25
- VALENTINE Without me? They cannot.
- SPEED Without you? Nay, that's certain, for, without you were so simple, none else would: but you are so without these follies, that these follies are within you, and shine through you like the water in an urinal, that not an eye that sees you but is a physician to comment on your malady. 30
- VALENTINE But tell me, dost thou know my lady Silvia?
- SPEED She that you gaze on so as she sits at supper?
- VALENTINE Hast thou observed that? Even she, I mean.
- SPEED Why, sir, I know her not. 35
- VALENTINE Dost thou know her by my gazing on her, and yet know'st her not?
- SPEED Is she not hard-favoured, sir?
- VALENTINE Not so fair, boy, as well-favoured.
- SPEED Sir, I know that well enough. 40
- VALENTINE What dost thou know?
- SPEED That she is not so fair as, of you, well favoured.
- VALENTINE I mean that her beauty is exquisite, but her favour infinite.
- SPEED That's because the one is painted, and the other out of all count. 45
- VALENTINE How painted? and how out of count?

- SPEED Marry, sir, so painted, to make her fair, that no man counts of her beauty.
- VALENTINE How esteem'st thou me? I account of her beauty. 55
- SPEED You never saw her since she was deformed.
- VALENTINE How long hath she been deformed?
- SPEED Ever since you loved her.
- VALENTINE I have loved her ever since I saw her; and still I see her beautiful. 60
- SPEED If you love her, you cannot see her.
- VALENTINE Why?
- SPEED Because Love is blind. O, that you had mine eyes; or your own eyes had the lights they were wont to have when you chid at Sir Proteus for going ungartered! 65
- VALENTINE What should I see then?
- SPEED Your own present folly, and her passing deformity: for he, being in love, could not see to garter his hose; and you, being in love, cannot see to put on your hose.
- VALENTINE Belike, boy, then, you are in love; for last morning you could not see to wipe my shoes. 70
- SPEED True, sir: I was in love with my bed. I thank you, you swung me for my love, which makes me the bolder to chide you for yours.
- VALENTINE In conclusion, I stand affected to her. 75
- SPEED I would you were set, so your affection would cease.
- VALENTINE Last night she enjoined me to write some lines to one she loves.
- SPEED And have you?
- VALENTINE I have. 80
- SPEED Are they not lamely writ?
- VALENTINE No, boy, but as well as I can do them.
Peace! here she comes.

55 esteem'st] Cam, Craig, Chambers, Young, Bond *esteemest* 69 put on your hose.] Some corruption is suspected here. Cam annotates: "A rhyming couplet was probably what the author intended. Many conjectures might be made, as for example:

'For he, being in love, could not see to garter his hose;
And you, being in love, cannot see to beyond your nose.'

Or 'to put spectacles on your nose.' Or possibly, 'to put on your shoes,' the point of which remark Valentine's disordered dress might make clear to the audience." Cam further points out the misprint 'hose' for 'shoes' in Greene's *Groatsworth of Wit*. Keightley suggested 'clothes' and P. A. Daniel 'to button your shoes.' Bond, however, thinks 'hose' in accord with the Lylian trick of repetition and adds "nor need we suppose Valentine's hose absent, but merely in some disorder."

SPEED (*aside*)

O excellent motion! O exceeding puppet!

Now will he interpret to her.

85

Enter Silvia.

VALENTINE Madam and mistress, a thousand good-morrows.

SPEED (*aside*) O, 'give ye good ev'n! here's a million of manners.

SILVIA Sir Valentine and servant, to you two thousand.

SPEED (*aside*) He should give her interest, and she gives it him.

VALENTINE

As you enjoined me, I have writ your letter

90

Unto the secret nameless friend of yours ;

Which I was much unwilling to proceed in,

But for my duty to your ladyship.

SILVIA

I thank you, gentle servant : 'tis very clerkly done.

VALENTINE

Now trust me, madam, it came hardly off :

95

For, being ignorant to whom it goes,

I writ at random, very doubtfully.

SILVIA

Perchance you think too much of so much pains?

VALENTINE

No, madam, so it stead you, I will write,

Please you command, a thousand times as much :

100

And yet—

SILVIA

A pretty period! Well, I guess the sequel ;

And yet I will not name it ;—and yet I care not :—

And yet take this again :—and yet I thank you :

Meaning henceforth to trouble you no more.

105

SPEED (*aside*)

And yet you will ; and yet another 'yet.'

VALENTINE

What means your ladyship? Do you not like it?

SILVIA

Yes, yes : the lines are very quaintly writ ;

But since unwillingly, take them again.

Nay, take them.

110

VALENTINE Madam, they are for you.

84, 87, 89 (*aside*)] Added by Capell. 85 *Enter Silvia.*] Added by Rowe and others after l. 84. 87 'give] So in Ff. Apostrophe omitted in Cam, Craig, Chambers, Bond, Kittredge. Admitted in CNS, Young, NCE. 89 SPEED.] Speech allocated to Speed in F¹, F⁴ and to Silvia in F², F³. Evidently Speed's. 106 (*aside*)] Added by Rowe. 107] Two lines in Ff, ending *Ladiship? . . . is?* 110 them.] Keightley *them again*.

SILVIA

Ay, ay : you writ them, sir, at my request ;
 But I will none of them : they are for you.
 I would have had them writ more movingly.

VALENTINE

Please you, I'll write your ladyship another. 115

SILVIA

And when it's writ, for my sake read it over,
 And if it please you, so ; if not, why, so . . .

VALENTINE If it please me, madam, what then?

SILVIA

Why, if it please you, take it for your labour :
 And so, good morrow, servant. 120

Exit Silvia.

SPEED

O jest unseen, inscrutable, invisible,
 As a nose on a man's face, or a weathercock on a steeple!
 My master sues to her ; and she hath taught her suitor,
 He being her pupil, to become her tutor.
 O excellent device! was there ever heard a better, 125
 That my master, being scribe, to himself should write the letter?

VALENTINE How now, sir? What are you reasoning with yourself?

SPEED Nay, I was rhyming : 'tis you that have the reason.

VALENTINE To do what?

SPEED To be a spokesman from Madam Silvia. 130

VALENTINE To whom?

SPEED To yourself. Why, she wooes you by a figure.

VALENTINE What figure?

SPEED By a letter, I should say.

VALENTINE Why, she hath not writ to me? 135

SPEED What need she, when she hath made you write to
 yourself? Why, do you not perceive the jest?

VALENTINE No, believe me.

SPEED No believing you, indeed, sir. But did you perceive
 her earnest? 140

VALENTINE

She gave me none, except an angry word.

SPEED Why, she hath given you a letter.

VALENTINE That's the letter I writ to her friend. —

SPEED And that letter hath she delivered, and there an end.

VALENTINE I would it were no worse. 145

126] Two lines in Ff, ending *scribe*, . . . *Letter*. Pope's arrangement. 127 What . . . yourself?] Separate line in Ff. Pope's arrangement. 136, 137 What . . . jest?] Three lines in Ff, ending *need she*, . . . *self?* . . . *jest*. Capell's text. 139, 140] Two lines in Ff, ending *sir*: . . . *earnest?* Pope's arrangement.

SPEED

I'll warrant you, 'tis as well :
 For often have you writ to her ; and she, in modesty,
 Or else for want of idle time, could not again reply ;
 Or fearing else some messenger, that might her mind discover,
 Herself hath taught her love himself to write unto her lover. 150
 All this I speak in print, for in print I found it. Why muse you,
 sir? 'tis dinner-time.

VALENTINE I have dined.

SPEED Ay, but hearken, sir ; though the chameleon Love
 can feed on the air, I am one that am nourished by my victuals, 155
 and would fain have meat. O, be not like your mistress ; be
 moved, be moved. *Exeunt.*

SCENE II. VERONA. JULIA'S HOUSE.

Enter Proteus and Julia.

PROTEUS Have patience, gentle Julia.

JULIA I must, where is no remedy.

PROTEUS When possibly I can, I will return.

JULIA

If you turn not, you will return the sooner.
 Keep this remembrance for thy Julia's sake. 5
Giving a ring.

PROTEUS

Why, then, we'll make exchange ; here, take you this.

JULIA

And seal the bargain with a holy kiss.

PROTEUS

Here is my hand for my true constancy ;
 And when that hour o'erslips me in the day
 Wherein I sigh not, Julia, for thy sake, 10
 The next ensuing hour some foul mischance
 Torment me for my love's forgetfulness!
 My father stays my coming : answer not.
 The tide is now :—nay, not thy tide of tears ;
 That tide will stay me longer than I should. 15
 Julia, farewell!

Exit Julia.

What, gone without a word?

147 have you] CNS *you have* 151, 152 Why . . . -time.] A separate line in Ff. Pope's arrangement. SCENE II.] Ff *Scena secunda. VERONA. . . . HOUSE.*] Added by Pope and Theobald. *Enter . . . Julia.*] Ff *Enter Proteus; Julia, Panthion. 5 Giving a ring.*] Added by Rowe. 6] Two lines in Ff, ending *exchange; . . . this.* 16 *Exit Julia.*] Added by Rowe.

Ay, so true love should do : it cannot speak ;
For truth hath better deeds than words to grace it.

Enter Panthino.

PANTHINO Sir Proteus, you are stayed for.

PROTEUS Go : I come, I come.

20

Alas! this parting strikes poor lovers dumb.

Exeunt.

SCENE III. VERONA. A STREET.

Enter Launce, leading a dog.

LAUNCE Nay, 'twill be this hour ere I have done weeping : all the
kind of the Launces have this very fault. I have received my pro-
portion, like the prodigious son, and am going with Sir Proteus
to the Imperial's court. I think Crab my dog be the sourest-
natured dog that lives : my mother weeping, my father wailing, 5
my sister crying, our maid howling, our cat wringing her hands,
and all our house in a great perplexity, yet did not this cruel-
hearted cur shed one tear : he is a stone, a very pebble stone, and
has no more pity in him than a dog. A Jew would have wept to
have seen our parting : why, my grandam, having no eyes, look 10
you, wept herself blind at my parting. Nay, I'll show you the
manner of it. This shoe is my father : no, this left shoe is my
father : no, no, this left shoe is my mother : nay, that cannot be
so neither : yes, it is so, it is so, it hath the worser sole. This shoe,
with the hole in it, is my mother, and this my father : a ven- 15
geance on't! there 'tis. Now, sir, this staff is my sister, for, look
you, she is as white as a lily, and as small as a wand. This hat is
Nan, our maid. I am the dog : no, the dog is himself, and I am
the dog, O! the dog is me, and I am myself : ay, so, so. Now
come I to my father : Father, your blessing : now should not the 20
shoe speak a word for weeping : now should I kiss my father ;
well, he weeps on. Now come I to my mother : O, that she
could speak now like a wood woman! Well, I kiss her : why,
there 'tis ; here's my mother's breath up and down. Now come I
to my sister ; mark the moan she makes. Now the dog all this 25
while sheds not a tear, nor speaks a word ; but see how I lay the
dust with my tears.

Enter Panthino.

18 *Enter Panthino.*] Added by Rowe. SCENE III.] Ff Scena Tertia. VERONA.
A STREET.] Added by Ed. after Cam. *Enter . . . dog.*] Ff Enter Launce,
Panthion. 15 it,] Omitted in Craig. 23 wood] F¹ would Theobald's emenda-
tion. Pope *an ould woman*. CNS accepts *wood*=mad ; but suggests Shake-
speare may have written *a nould woman*. There may be a pun on Launce's
wooden shoes, provided *wood* is correct. 27 *Enter Panthino.*] Added by Rowe.

PANTHINO Launce, away, away, aboard! Thy master is shipped, and thou art to post after with oars. What's the matter? Why weep'st thou, man? Away, ass! you'll lose the tide, if you tarry 30 any longer.

LAUNCE It is no matter if the tied were lost; for it is the unkindest tied that ever any man tied.

PANTHINO What's the unkindest tide?

LAUNCE Why, he that's tied here, Crab, my dog. 35

PANTHINO Tut, man, I mean thou'lt lose the flood: and, in losing the flood, lose thy voyage, and, in losing thy voyage, lose thy master, and, in losing thy master, lose thy service, and, in losing thy service,—Why dost thou stop my mouth?

LAUNCE For fear thou shouldst lose thy tongue. 40

PANTHINO Where should I lose my tongue?

LAUNCE In thy tale.

PANTHINO In thy tail!

LAUNCE Lose the tide, and the voyage, and the master, and the service, and the tied! Why, man, if the river were dry, I am able 45 to fill it with my tears; if the wind were down, I could drive the boat with my sighs.

PANTHINO Come, come away, man; I was sent to call thee.

LAUNCE Sir, call me what thou dar'st.

PANTHINO Wilt thou go? 50

LAUNCE Well, I will go. *Exeunt.*

SCENE IV. MILAN. THE DUKE'S PALACE.

Enter Valentine, Silvia, Thurio, and Speed.

SILVIA Servant!

VALENTINE Mistress?

SPEED Master, Sir Thurio frowns on you.

VALENTINE Ay, boy, it's for love.

SPEED Not of you. 5

VALENTINE Of my mistress, then.

SPEED 'Twere good you knocked him. *Exit.*

SILVIA Servant, you are sad.

VALENTINE Indeed, madam, I seem so.

30 weep'st] Cam, Craig, Chambers, Young, Bond *weepst* 43 thy] Hanmer, CNS, Kittredge *my* 49 dar'st.] Cam, Craig, Chambers, Young, Bond, *darest*.
 SCENE IV] Ff *Scena Quarta*. MILAN . . . PALACE.] Added by Cam after Pope and Theobald. *Enter . . . Speed.*] Ff *Enter Valentine, Siluia, Thurio, Speed, Duke, Protheus*. 7 *Exit.*] "As Speed after line 7 does not say a word during the whole of this long scene," writes Cam, "we have sent him off the stage." (Exit not in Ff.)

- THURIO Seem you that you are not? 10
 VALENTINE Haply I do.
 THURIO So do counterfeits.
 VALENTINE So do you.
 THURIO What seem I that I am not?
 VALENTINE Wise. 15
 THURIO What instance of the contrary?
 VALENTINE Your folly.
 THURIO And how quote you my folly?—
 VALENTINE I quote it in your jerkin.
 THURIO My jerkin is a doublet. 20
 VALENTINE Well, then, I'll double your folly.
 THURIO How?
 SILVIA What, angry, Sir Thurio! do you change colour?
 VALENTINE Give him leave, madam: he is a kind of chameleon.
 THURIO That hath more mind to feed on your blood than live 25
 in your air.
 VALENTINE You have said, sir.
 THURIO Ay, sir, and done too, for this time.
 VALENTINE I know it well, sir: you always end ere you begin.
 SILVIA A fine volley of words, gentlemen, and quickly shot 30
 off.
 VALENTINE 'Tis indeed, madam, we thank the giver.
 SILVIA Who is that, servant?
 VALENTINE Yourself, sweet lady, for you gave the fire. Sir Thurio
 borrows his wit from your ladyship's looks, and spends what he 35
 borrows kindly in your company.
 THURIO Sir, if you spend word for word with me, I shall make
 your wit bankrupt.
 VALENTINE I know it well, sir: you have an exchequer of words,
 and, I think, no other treasure to give your followers, for it ap- 40
 pears, by their bare liveries, that they live by your bare words.
 SILVIA No more, gentlemen, no more: here comes my father.
Enter Duke.
 DUKE
 Now, daughter Silvia, you are hard beset.
 Sir Valentine, your father is in good health:
 What say you to a letter from your friends 45
 Of much good news?
 VALENTINE My lord, I will be thankful

11 Haply] F¹ Hap'ly 34-36 Yourself...company.] Three lines in Ff, ending
 fire,...looks,...company. Pope's arrangement. 39-41 I know...words.]
 Four lines in Ff, ending words,...followers:...Liveries...words. 42 Enter
 Duke.] Added by Cam after Rows. 44 father is] Cam, Craig, Chambers,
 Young, NCE father's

To any happy messenger from thence.

DUKE

Know ye Don Antonio, your countryman?

VALENTINE

Ay, my good lord, I know the gentleman
To be of worth, and worthy estimation, 50
And not without desert so well reputed.

DUKE

Hath he not a son?

VALENTINE Ay, my good lord, a son that well deserves
The honour and regard of such a father.

DUKE

You know him well? 55

VALENTINE

I know him as myself; for from our infancy
We have conversed and spent our hours together :
And though myself have been an idle truant,
Omitting the sweet benefit of time
To clothe mine age with angel-like perfection, 60
Yet hath Sir Proteus, for that's his name,
Made use and fair advantage of his days ;
His years but young, but his experience old ;
His head unmingled, but his judgement ripe ;
And, in a word, for far behind his worth 65
Comes all the praises that I now bestow,
He is complete in feature and in mind,
With all good grace to grace a gentleman.

DUKE

Beshrew me, sir, but if he make this good,
He is as worthy for an empress' love 70
As meet to be an emperor's counsellor.
Well, sir, this gentleman is come to me,
With commendation from great potentates ;
And here he means to spend his time awhile.
I think 'tis no unwelcome news to you. 75

VALENTINE

Should I have wished a thing, it had been he.

DUKE

Welcome him, then, according to his worth.
Silvia, I speak to you, and you, Sir Thurio,
For Valentine, I need not cite him to it.
I will send him hither to you presently. *Exit.* 80

56 know] Pp NCE *knew* Rowe's change. 66 Comes] Rowe, Craig, CNS,
Young *Come* 80 *Exit.*] Added by Rowe.

VALENTINE

This is the gentleman I told your ladyship
Had come along with me, but that his mistress
Did hold his eyes locked in her crystal looks.

SILVIA

Belike that now she hath enfranchised them,
Upon some other pawn for fealty.

85

VALENTINE

Nay, sure, I think she holds them prisoners still.

SILVIA

Nay, then, he should be blind ; and, being blind,
How could he see his way to seek out you?

VALENTINE

Why, lady, Love hath twenty pair of eyes.

THURIO

They say that Love hath not an eye at all.

90

VALENTINE

To see such lovers, Thurio, as yourself :
Upon a homely object Love can wink.

SILVIA

Have done, have done : here comes the gentleman.

Enter Proteus.

VALENTINE

Welcome, dear Proteus! Mistress, I beseech you,
Confirm his welcome with some special favour.

95

SILVIA

His worth is warrant for his welcome hither,
If this be he you oft have wished to hear from.

VALENTINE

Mistress, it is : sweet lady, entertain him
To be my fellow-servant to your ladyship.

SILVIA

Too low a mistress for so high a servant.

100

PROTEUS

Not so, sweet lady ; but too mean a servant
To have a look of such a worthy mistress.

VALENTINE

Leave off discourse of disability :
Sweet lady, entertain him for your servant.

PROTEUS

My duty will I boast of, nothing else.

105

SILVIA

And duty never yet did want his meed.

Servant, you are welcome to a worthless mistress.

PROTEUS

I'll die on him that says so but yourself.

SILVIA

That you are welcome?

PROTEUS

That you are worthless.

Enter Servant.

SERVANT

Madam, my lord your father would speak with you.

110

SILVIA

I wait upon his pleasure.

(Exit Servant.)

Come, Sir Thurio,

Go with me. Once more, new servant, welcome:

I'll leave you to confer of home affairs.

When you have done, we look to hear from you.

PROTEUS

We'll both attend upon your ladyship.

115

Exeunt Silvia and Thurio.

VALENTINE

Now, tell me, how do all from whence you came?

PROTEUS

Your friends are well, and have them much commended.

VALENTINE

And how do yours?

PROTEUS

I left them all in health.

VALENTINE

How does your lady? and how thrives your love?

PROTEUS

My tales of love were wont to weary you;

120

I know you joy not in a love-discourse.

VALENTINE

Ay, Proteus, but that life is altered now:

I have done penance for contemning Love,

Whose high imperious thoughts have punished me

With bitter fasts, with penitential groans,

125

109 *Enter Servant.* and 111 *Exit Servant.*] Both added by Theobald who ascribed l. 110 to *Servant*. Ff have Thur. *Madam*, etc. Editors who follow Theobald—Cam, Craig, Chambers, Bond, Kittredge—therefore have *Servant* in all three places. CNS, Young, NCE adhere to F's Thurio, with his re-entry at l. 109 and no exit in l. 111. 115 *Exeunt . . . Thurio.*] Added by Rowe. Capell *Exeunt Silvia, Thurio, Speed*, and Att. Craig *Exeunt Silvia, Thurio* and *Speed*.

With nightly tears, and daily heart-sore sighs ;
 For, in revenge of my contempt of love,
 Love hath chased sleep from my enthralled eyes,
 And made them watchers of mine own heart's sorrow.
 O gentle Proteus, Love's a mighty lord, 130
 And hath so humbled me, as I confess
 There is no woe to his correction,
 Nor to his service no such joy on earth.
 Now no discourse, except it be of love :
 Now can I break my fast, dine, sup and sleep, 135
 Upon the very naked name of love.

PROTEUS

Enough ! I read your fortune in your eye.
 Was this the idol that you worship so ?

VALENTINE

Even she ; and is she not a heavenly saint ?

PROTEUS

No ; but she is an earthly paragon. 140

VALENTINE

Call her divine.

PROTEUS

I will not flatter her.

VALENTINE

O, flatter me, for love delights in praises.

PROTEUS

When I was sick, you gave me bitter pills,
 And I must minister the like to you.

VALENTINE

Then speak the truth by her ; if not divine, 145
 Yet let her be a principality,
 Sovereign to all the creatures on the earth.

PROTEUS

Except my mistress.

VALENTINE

Sweet, except not any,
 Except thou wilt except against my love.

PROTEUS

Have I not reason to prefer mine own ? 150

VALENTINE

And I will help thee to prefer her too :
 She shall be dignified with this high honour,—
 To bear my lady's train, lest the base earth
 Should from her vesture chance to steal a kiss,
 And, of so great a favour growing proud, 155
 Disdain to root the summer-swelling flower,
 And make rough winter everlastingly.

PROTEUS

Why, Valentine, what braggardism is this?

VALENTINE

Pardon me, Proteus : all I can is nothing
 To her, whose worth makes other worthies nothing. 160
 She is alone.

PROTEUS Then let her alone.

VALENTINE

Not for the world : why, man, she is mine own,
 And I as rich in having such a jewel
 As twenty seas, if all their sand were pearl,
 The water nectar, and the rocks pure gold. 165
 Forgive me, that I do not dream on thee,
 Because thou seest me dote upon my love.
 My foolish rival, that her father likes,
 Only for his possessions are so huge,
 Is gone with her along ; and I must after, 170
 For love, thou know'st, is full of jealousy.

PROTEUS

But she loves you?

VALENTINE

Ay, and we are betrothed : nay, more, our marriage-hour,
 With all the cunning manner of our flight,
 Determined of : how I must climb her window ; 175
 The ladder made of cords ; and all the means
 Plotted and 'greed on for my happiness.
 Good Proteus, go with me to my chamber,
 In these affairs to aid me with thy counsel.

PROTEUS

Go on before : I shall inquire you forth. 180
 I must unto the road, to disembark
 Some necessaries that I needs must use ;
 And then I'll presently attend you.

VALENTINE

Will you make haste?

PROTEUS

I will. 185

Exit Valentine.

Even as one heat another heat expels,
 Or as one nail by strength drives out another,
 So the remembrance of my former love
 Is by a newer object quite forgotten.

185 *Exit Valentine.*] Added by Rowe.

It is mine eye or Valentinus' praise, 190
 Her true perfection, or my false transgression,
 That makes me reasonless to reason thus?
 She is fair; and so is Julia, that I love,—
 That I did love, for now my love is thawed;
 Which, like a waxen image 'gainst a fire, 195
 Bears no impression of the thing it was.
 Methinks my zeal to Valentine is cold,
 And that I love him not as I was wont. . .
 O, but I love his lady too too much!
 And that's the reason I love him so little. 200
 How shall I dote on her with more advice,
 That thus without advice begin to love her!
 'Tis but her picture I have yet beheld,
 And that hath dazzled my reason's light;
 But when I look on her perfections, 205
 There is no reason but I shall be blind.
 If I can check my erring love, I will;
 If not, to compass her I'll use my skill. *Exit.*

190] See Introduction, p. 263 and TLS Sept. 13, 1947. F¹ reads:

*So the remembrance of my former Loue
 Is by a newer object quite forgotten,
 It is mine, or Valentines praise?
 Her true perfection, or my false transgression?
 That makes me reasonlesse, to reason thus?*

F¹, F² and F⁴ read *Is it mine then, or Valentineans praise?* The notes of interrogation may have led to the transposition of 'It is' into 'Is it.' But notes of interrogation are used in places in the Folio to support asseveration. If Proteus here can be said to be putting cases to himself with 'reasonless reason,' the 'It is' of 190 would stand. As suggested in the Introduction, the passage is based on lines in Arthur Brooke's *Romeus*; and on that basis a reasonable assumption is that 190 should read *It is mine eye or Valentinus' praise* . . . Rowe read *Is it mine then or Valentino's praise*, Theobald and Warburton *Is it mine eye, or Valentino's praise*, Dyce *Is it mine eye or Valentinus' praise*, Cam annotates: "another guess might be hazarded *Is it mine unstaid mind, or Valentine's praise*. The resemblance of *mine* and *mind* in the printer's eye (final d and final e being perpetually mistaken for each other) might cause the omission of the two words." Craig and Chambers *Is it mine eye, or Valentinus' praise*, Young *Is it mine [eye], or etc.* CNS describes all attempts to amend this line as unsatisfactory and concludes that the text has been tampered with at this point. Bond accepts Cam's suggested line. Kittredge and NCE *Is it mine eye, or Valentinus' praise*, (NCE, in square brackets). To scan, Valentine has to have its quadrisyllabic form as in i iii 67 *With Valentinus in the Emperor's court*. 193 *She is*] Craig, Young, *She's* 199 too too] Pf *too-too* Craig, Chambers, CNS, Young *too-too* 204 *dazzled*] F¹ *dazel'd* The metre requires a trisyllable *dazzle-ed*. F²⁻⁴ *dazel'd so* 208 *Exit.*] F¹ *Exeunt.*

SCENE V. MILAN. A STREET.

Enter Speed and Launce severally.

SPEED Launce! by mine honesty, welcome to Milan!

LAUNCE Forswear not thyself, sweet youth; for I am not welcome. I reckon this always, that a man is never undone till he be hanged, nor never welcome to a place till some certain shot be paid, and the hostess say 'Welcome!' 5

SPEED Come on, you madcap, I'll to the alehouse with you presently; where, for one shot of five pence, thou shalt have five thousand welcomes. But, sirrah, how did thy master part with Madam Julia?

LAUNCE Marry, after they closed in earnest, they parted very fairly in jest. 10

SPEED But shall she marry him?

LAUNCE No.

SPEED How, then? Shall he marry her?

LAUNCE No, neither. 15

SPEED What, are they broken?

LAUNCE No, they are both as whole as a fish.

SPEED Why, then, how stands the matter with them?

LAUNCE Marry, thus: when it stands well with him, it stands well with her. 20

SPEED What an ass art thou! I understand thee not.

LAUNCE What a block art thou, that thou canst not! My staff understands me.

SPEED What thou sayst?

LAUNCE Ay, and what I do too: look thee, I'll but lean, and my staff understands me. 25

SPEED It stands under thee, indeed.

LAUNCE Why, stand-under and under-stand is all one.

SPEED But tell me true, will't be a match?

LAUNCE Ask my dog: if he say ay, it will; if he say no, it will; if he shake his tail and say nothing, it will. 30

SPEED The conclusion is, then, that it will.

LAUNCE Thou shalt never get such a secret from me but by a parable.

SPEED 'Tis well that I get it so. But, Launce, how sayst thou that, that my master is become a notable lover? 35

SCENE V.] Ff Scena Quinta. MILAN. A STREET.] Added by Ed. after Cam. *Enter . . . severally.*] Ff *Enter Speed and Launce.* 1 Milan!] Ff Padua. Cam, CNS, Bond *Padua!* Craig, Chambers, Young, Kittredge, NCE *Milan!* 24, 35 sayst?] Ff *saist?* or *say'st?* Cam, Craig, Chambers, Bond, Young *sayest?* 35-36 thou that, that] So in F¹. F²⁻⁴ have *thou, that* Editors generally follow F²⁻⁴ but the F¹ text is a possible construction, especially colloquially.

LAUNCE I never knew him otherwise.
 SPEED Than how?
 LAUNCE A notable lubber, as thou reportest him to be.
 SPEED Why, thou whoreson ass, thou mistak'st me. 40
 LAUNCE Why fool, I meant not thee, I meant thy master.
 SPEED I tell thee, my master is become a hot lover.
 LAUNCE Why, I tell thee, I care not though he burn himself in
 love. If thou wilt, go with me to the alehouse; if not, thou art an
 Hebrew, a Jew, and not worth the name of a Christian. 45
 SPEED Why?
 LAUNCE Because thou hast not so much charity in thee as to go to
 the ale with a Christian. Wilt thou go?
 SPEED At thy service. *Exeunt.*

SCENE VI. MILAN. THE DUKE'S PALACE.

Enter Proteus solus.

PROTEUS

To leave my Julia, shall I be forsworn;
 To love fair Silvia, shall I be forsworn;
 To wrong my friend, I shall be much forsworn;
 And even that power, which gave me first my oath,
 Provokes me to this threefold perjury.
 Love bade me swear, and Love bids me forswear.
 O sweet-suggesting Love, if thou hast sinned,
 Teach me, thy tempted subject, to excuse it!
 At first I did adore a twinkling star,
 But now I worship a celestial sun. 10
 Unheeded vows may heedfully be broken;
 And he wants wit that wants resolvéd will
 To learn his wit t'exchange the bad for better.
 Fie, fie, unreverend tongue! to call her bad,
 Whose sovereignty so oft thou hast preferred 15
 With twenty thousand soul-confirming oaths.
 I cannot leave to love, and yet I do;
 But there I leave to love where I should love.
 Julia I lose, and Valentine I lose:
 If I keep them, I needs must lose myself; 20
 If I lose them, thus find I by their loss,
 For Valentine, myself; for Julia, Silvia.
 I to myself am dearer than a friend,

40 mistak'st] Cam, Craig, Chambers, Young, Bond *mistakest* 44 alehouse;]
 F¹ Alehouse: F²⁻⁴ Alehouse, so: Craig follows F¹. SCENE VI.] Ff *Scena Sexta*.
 MILAN . . . PALACE.] Added by Ed. after Cam. 13 t'] Cam, Craig, Chambers,
 Young, Bond *so*

For love is still most precious in itself ;
 And Silvia—witness Heaven, that made her fair!— 25
 Shows Julia but a swarthy Ethiop.
 I will forget that Julia is alive,
 Rememb'ring that my love to her is dead ;
 And Valentine I'll hold an enemy,
 Aiming at Silvia as a sweeter friend. 30
 I cannot now prove constant to myself,
 Without some treachery used to Valentine.
 This night he meaneth with a corded ladder
 To climb celestial Silvia's chamber-window ;
 Myself in counsel, his competitor. 35
 Now presently I'll give her father notice
 Of their disguising and pretended flight ;
 Who, all enraged, will banish Valentine ;
 For Thurio, he intends, shall wed his daughter :
 But, Valentine being gone, I'll quickly cross 40
 By some sly trick blunt Thurio's dull proceeding.
 Love, lend me wings to make my purpose swift,
 As thou hast lent me wit to plot this drift! *Exit.*

SCENE VII. VERONA. JULIA'S HOUSE.

Enter Julia and Lucetta.

JULIA

Counsel, Lucetta ; gentle girl, assist me ;
 And, ev'n in kind love, I do conjure thee,
 Who art the table wherein all my thoughts
 Are visibly charactered and engraved,
 To lesson me ; and tell me some good mean, 5
 How, with my honour, I may undertake
 A journey to my loving Proteus.

LUCETTA

Alas, the way is wearisome and long!

JULIA

A true-devoted pilgrim is not weary
 To measure kingdoms with his feeble steps ; 10
 Much less shall she that hath Love's wings to fly,
 And when the flight is made to one so dear,
 Of such divine perfection, as Sir Proteus.

24 most] Steevens, CNS *more* 28 Rememb'ring] Cam, Craig, Chambers,
 Young, Bond *Remembering* SCENE VII] Ff *Scena septima. VERONA. . . .*
 HOUSE.] Added by Pope and Theobald. 2 ev'n] Cam, Chambers, Bond *even*
 Craig, CNS, Young *e'en* Kittredge, NCE *ev'n*

LUCETTA

Better forbear till Proteus make return.

JULIA

Oh, know'st thou not, his looks are my soul's food? 15
 Pity the dearth that I have pinéd in,
 By longing for that food so long a time.
 Didst thou but know the inly touch of love,
 Thou wouldst as soon go kindle fire with snow
 As seek to quench the fire of love with words. 20

LUCETTA

I do not seek to quench your love's hot fire,
 But qualify the fire's extreme rage,
 Lest it should burn above the bounds of reason.

JULIA

The more thou damm'st it up, the more it burns.
 The current that with gentle murmur glides, 25
 Thou know'st, being stopped, impatiently doth rage;
 But when his fair course is not hinderéd,
 He makes sweet music with th' enamelled stones,
 Giving a gentle kiss to every sedge
 He overtaketh in his pilgrimage. 30
 And so by many winding nooks he strays,
 With willing sport, to the wild ocean.
 Then let me go, and hinder not my course:
 I'll be as patient as a gentle stream,
 And make a pastime of each weary step, 35
 Till the last step have brought me to my love;
 And there I'll rest, as after much turmoil
 A blessed soul doth in Elysium.

LUCETTA

But in what habit will you go along?

JULIA

Not like a woman, for I would prevent 40
 The loose encounters of lascivious men:
 Gentle Lucetta, fit me with such weeds
 As may beseeem some well-reputed page.

LUCETTA

Why, then, your ladyship must cut your hair.

JULIA

No, girl, I'll knit it up in silken strings, 45
 With twenty odd-conceited true-love knots.
 To be fantastic may become a youth
 Of greater time than I shall show to be.

LUCETTA

What fashion, madam, shall I make your breeches?

JULIA

That fits as well as, 'Tell me, good my lord,
 What compass will you wear your farthingale?' 50
 Why ev'n what fashion thou best likes, Lucetta.

LUCETTA

You must needs have them with a codpiece, madam.

JULIA

Out, out, Lucetta! that will be ill-favoured. 55

LUCETTA

A round hose, madam, now's not worth a pin,
 Unless you have a codpiece to stick pins on.

JULIA

Lucetta, as thou lov'st me, let me have
 What thou think'st meet, and is most mannerly.
 But tell me, wench, how will the world repute me
 For undertaking so unsta'd a journey? 60
 I fear me, it will make me scandalized.

LUCETTA

If you think so, then stay at home, and go not.

JULIA

Nay, that I will not.

LUCETTA

Then never dream on infamy, but go.
 If Proteus like your journey when you come, 65
 No matter who's displeased when you are gone:—
 I fear me, he will scarce be pleased withal.

JULIA

That is the least, Lucetta, of my fear :
 A thousand oaths, an ocean of his tears,
 And instances of infinite of love, 70
 Warrant me welcome to my Proteus.

LUCETTA

All these are servants to deceitful men.

JULIA

Base men, that use them to so base effect!
 But truer stars did govern Proteus' birth :
 His words are bonds, his oaths are oracles ; 75
 His love sincere, his thoughts immaculate ;
 His tears pure messengers sent from his heart ;
 His heart as far from fraud as heaven from earth.

52 ev'n] Cam, Craig, Chambers, Young, Bond, NCE *even* CNS *e'en* Kittredge *ev'n* likes,] Ff *likes* Cam, Bond *likest*, Craig, Young, Kittredge *lik'st*, Chambers, CNS, NCE *likes*,

LUCETTA

Pray heaven he prove so, when you come to him!

JULIA

Now, as thou lov'st me, do him not that wrong, 80

To bear a hard opinion of his truth.

Only deserve my love by loving him;

And presently go with me to my chamber,

To take a note of what I stand in need of,

To furnish me upon my longing journey: 85

All that is mine I leave at thy dispose,

My goods, my lands, my reputation;

Only, in lieu thereof, dispatch me hence.

Come, answer not, but to it presently!

I am impatient of my tarriance. *Exeunt.* 90

ACT III

SCENE I. MILAN. WITHOUT THE DUKE'S PALACE.

Enter Duke, Thurio, and Proteus.

DUKE

Sir Thurio, give us leave, I pray, awhile:

We have some secrets to confer about.

Exit Thurio.

Now, tell me, Proteus, what's your will with me?

PROTEUS

My gracious lord, that which I would discover

The law of friendship bids me to conceal; 5

But when I call to mind your gracious favours

Done to me, undeserving as I am,

My duty pricks me on to utter that

Which else no worldly good should draw from me.

Know, worthy Prince, Sir Valentine, my friend, 10

This night intends to steal away your daughter:

Myself am one made privy to the plot.

I know you have determined to bestow her

ACT III SCENE I.] The Folio here reads *Actus Tertius, Scena Prima*; and, as in other cases, adds the names of those taking part in the scene: *Enter Duke, Thurio, Proteus, Valentine, Launce, Speed.* Capel added the site *Milan: Ante-room in the Duke's palace.* Theobald read *the Duke's palace.* However, Valentine is evidently approaching the Duke's palace and Proteus (l. 50) retires on seeing him coming; and the Duke intercepts him. The location *Without the Duke's palace.* seems to be the intention. 2 *Exit Thurio.*] Added by Rowe.

On Thurio, whom your gentle daughter hates ;
 And should she thus be stol'n away from you, 15
 It would be much vexation to your age.
 Thus, for my duty's sake, I rather chose
 To cross my friend in his intended drift
 Than, by concealing it, heap on your head
 A pack of sorrows, which would press you down, 20
 Being unprevented, to your timeless grave.

DUKE

Proteus, I thank thee for thine honest care,
 Which to requite, command me while I live.
 This love of theirs myself have often seen,
 Haply when they have judged me fast asleep ; 25
 And oftentimes have purposed to forbid
 Sir Valentine her company and my court :
 But, fearing lest my jealous aim might err,
 And so, unworthily disgrace the man,—
 A rashness that I ever yet have shunned,— 30
 I gave him gentle looks ; thereby to find
 That which thyself hast now disclosed to me.
 And, that thou mayst perceive my fear of this,
 Knowing that tender youth is soon suggested,
 I nightly lodge her in an upper tower, 35
 The key whereof myself have ever kept ;
 And thence she cannot be conveyed away.

PROTEUS

Know, noble lord, they have devised a mean
 How he her chamber-window will ascend,
 And with a corded ladder fetch her down ; 40
 For which the youthful lover now is gone,
 And this way comes he with it presently ;
 Where, if it please you, you may intercept him.
 But, good my Lord, do it so cunningly
 That my discovery be not aimed at ; 45
 For, love of you, not hate unto my friend,
 Hath made me publisher of this pretence.

DUKE

Upon mine honour, he shall never know
 That I had any light from thee of this.

PROTEUS

Adieu, my Lord : Sir Valentine is coming.
Enter Valentine.

Exit. 50

15 stol'n] Ff *stolne* Most editors *stol'n* but Chambers, NCE *stolen* 50 *Exit.*
Enter Valentine.] Added by Rowe.

DUKE

Sir Valentine, whither away so fast?

VALENTINE

Please it your Grace, there is a messenger
That stays to bear my letters to my friends,
And I am going to deliver them.

DUKE Be they of much import?

55

VALENTINE

The tenour of them doth but signify . . .
My health and happy being at your court.

DUKE

Nay then, no matter : stay with me awhile.
I am to break with thee of some affairs
That touch me near, wherein thou must be secret.
'Tis not unknown to thee that I have sought
To match my friend Sir Thurio to my daughter.

60

VALENTINE

I know it well, my lord ; and, sure, the match
Were rich and honourable ; besides, the gentleman
Is full of virtue, bounty, worth and qualities
Beseeming such a wife as your fair daughter.
Cannot your Grace win her to fancy him?

65

DUKE

No, trust me : she is peevish, sullen, froward,
Proud, disobedient, stubborn, lacking duty ;
Neither regarding that she is my child,
Nor fearing me as if I were her father.
And, may I say to thee, this pride of hers,
Upon advice, hath drawn my love from her ;
And, where I thought the remnant of mine age
Should have been cherished by her childlike duty,
I now am full resolved to take a wife,
And turn her out to who will take her in :
Then let her beauty be her wedding-dower ;
For me and my possessions she esteems not.

70

75

VALENTINE

What would your Grace have me to do in this?

80

DUKE

There is a lady in Verona here

81 in Verona] Pope reads *in Milan* and Halliwell of *Verona* Bond annotates *in Verona here*: "So written, probably by Shakespeare, and left by mistake unaltered after finally deciding the scene of this Act as Milan." CNS considers it safer to attribute the place-name confusion to the 'abridger' of the play. See Introduction. Ff, Cam, CNS, Bond in *Verona* Chambers, Kittredge in *Milano* Craig, Young, NCE of *Verona*

Whom I affect ; but she is nice and coy,
 And nought esteems my aged eloquence.
 Now, therefore, would I have thee to my tutor,—
 For long ago I have forgot to court ; 85
 Besides, the fashion of the time is changed,—
 How and which way I may bestow myself,
 To be regarded in her sun-bright eye.

VALENTINE

Win her with gifts, if she respect not words :
 Dumb jewels often in their silent kind 90
 More than quick words do move a woman's mind.

DUKE

But she did scorn a present that I sent her.

VALENTINE

A woman sometime scorns what best contents her.
 Send her another ; never give her o'er :
 For scorn at first makes after-love the more. 95
 If she do frown, 'tis not in hate of you,
 But rather to beget more love in you.
 If she do chide, 'tis not to have you gone ;
 For why, the fools are mad, if left alone.
 Take no repulse, whatever she doth say : 100
 For 'get you gone,' she doth not mean 'away !'
 Flatter and praise, commend, extol their graces ;
 Though ne'er so black, say they have angels' faces.
 That man that hath a tongue, I say, is no man,
 If with his tongue he cannot win a woman. 105

DUKE

But she I mean is promised by her friends
 Unto a youthful gentleman of worth ;
 And kept severely from resort of men,
 That no man hath access by day to her.

VALENTINE

Why, then, I would resort to her by night. 110

DUKE

Ay, but the doors be locked, and keys kept safe,
 That no man hath recourse to her by night.

VALENTINE

What lets but one may enter at her window?

DUKE

Her chamber is aloft, far from the ground,
 And built so shelving, that one cannot climb it 115
 Without apparent hazard of his life.

VALENTINE

Why, then, a ladder, quaintly made of cords,

To cast up, with a pair of anchoring hooks,
 Would serve to scale another Hero's tower,
 So bold Leander would adventure it. 120

DUKE

Now, as thou art a gentleman of blood,
 Advise me where I may have such a ladder.

VALENTINE

When would you use it? pray, sir, tell me that.

DUKE

This very night ; for Love is like a child,
 That longs for everything that he can come by. 125

VALENTINE

By seven o'clock I'll get you such a ladder.

DUKE

But, hark thee : I will go to her alone.
 How shall I best convey the ladder thither?

VALENTINE

It will be light, my lord, that you may bear it
 Under a cloak that is of any length. 130

DUKE

A cloak as long as thine will serve the turn?

VALENTINE

Ay, my good lord.

DUKE

Then let me see thy cloak :
 I'll get me one of such another length.

VALENTINE

Why, any cloak will serve the turn, my lord.

DUKE

How shall I fashion me to wear a cloak? 135
 I pray thee, let me feel thy cloak upon me.
 What letter is this same? What's here? 'To Silvia'!
 And here an engine fit for my proceeding.
 I'll be so bold to break the seal for once.

Reads.

'My thoughts do harbour with my Silvia nightly ; 140
 And slaves they are to me, that send them flying :
 O, could their master come and go as lightly,
 Himself would lodge where senseless they are lying!
 My herald thoughts in thy pure bosom rest them ;
 While I, their king, that thither them importune, 145
 Do curse the grace that with such grace hath blessed them,
 Because myself do want my servants' fortune.
 I curse myself, for they are sent by me,
 That they should harbour where their lord should be.'

What's here?

150

'Silvia, this night I will enfranchise thee.'

'Tis so; and here's the ladder for the purpose.

Why, Phaethon,—for thou art Merops' son,—

Wilt thou aspire to guide the heavenly car,

And with thy daring folly burn the world?

155

Wilt thou reach stars, because they shine on thee?

Go, base intruder! overweening slave!

Bestow thy fawning smiles on equal mates;

And think my patience, more than thy desert,

Is privilege for thy departure hence.

160

Thank me for this more than for all the favours,

Which, all too much, I have bestowed on thee.

But if thou linger in my territories

Longer than swiftest expedition

Will give thee time to leave our royal court,

165

By heaven! my wrath shall far exceed the love

I ever bore my daughter or thyself.

Be gone! I will not hear thy vain excuse;

But, as thou lov'st thy life, make speed from hence.

Exit.

VALENTINE

And why not death rather than living torment?

170

To die is to be banished from myself;

And Silvia is myself: banished from her,

Is self from self: a deadly banishment!

What light is light, if Silvia be not seen?

What joy is joy, if Silvia be not by?

175

Unless it be to think that she is by,

And feed upon the shadow of perfection.

Except I be by Silvia in the night,

There is no music in the nightingale;

Unless I look on Silvia in the day,

180

There is no day for me to look upon:

She is my essence, and I leave to be,

If I be not by her fair influence

Fostered, illumined, cherished, kept alive.

I fly not death, to fly his deadly doom:

185

Tarry I here, I but attend on death;

But, fly I hence, I fly away from life.

Enter Proteus and Launce.

PROTEUS Run, boy, run, run, and seek him out.

LAUNCE So-ho! So-ho!—

169 lov'st] Cam, Chambers, Bond *lovest* 173 self: a] Ff *selfe*. A CNS *self*. ... Ah!
187 Enter . . . Launce.] Omitted in F¹. 189 So-ho! So-ho!—] F¹ *So-hough*,
Soa-hough— F² *Soa-hough*, *Soa hough*— F³, F⁴ *Soa-hough*, *Soa-hough*—

- PROTEUS What seest thou? 190
 LAUNCE
 Him we go to find :
 There's not a hair on's head but 'tis a Valentine.
 PROTEUS Valentine?
 VALENTINE No.
 PROTEUS Who then? his spirit? 195
 VALENTINE Neither.
 PROTEUS What then?
 VALENTINE Nothing.
 LAUNCE Can nothing speak? Master, shall I strike?
 PROTEUS Who wouldst thou strike? 200
 LAUNCE Nothing.
 PROTEUS Villain, forbear.
 LAUNCE Why, sir, I'll strike nothing : I pray you,—
 PROTEUS
 Sirrah, I say, forbear! Friend Valentine, a word.
 VALENTINE
 My ears are stopt, and cannot hear good news, 205
 So much of bad already hath possessed them.
 PROTEUS
 Then in dumb silence will I bury mine,
 For they are harsh, untuneable, and bad.
 VALENTINE Is Silvia dead?
 PROTEUS No, Valentine. 210
 VALENTINE
 No Valentine, indeed, for sacred Silvia.
 Hath she forsworn me?
 PROTEUS No, Valentine.
 VALENTINE
 No Valentine, if Silvia have forsworn me.
 What is your news? 215
 LAUNCE
 Sir, there is a proclamation that you are vanished.
 PROTEUS
 That thou art banishéd—O, that's the news!—
 From hence, from Silvia, and from me thy friend.
 VALENTINE
 O, I have fed upon this woe already,
 And now excess of it will make me surfeit. 220
 Doth Silvia know that I am banishéd?
 PROTEUS
 Ay, ay ; and she hath offered to the doom—
 Which, unreversed, stands in effectual force—
 217 banishéd—] F¹ *banish'd*: 221 banishéd?] F¹ *banish'd*?

A sea of melting pearl, which some call tears :
 Those at her father's churlish feet she tendered ; 225
 With them, upon her knees, her humble self,
 Wringing her hands, whose whiteness so became them
 As if but now they waxed pale for woe :
 But neither bended knees, pure hands held up,
 Sad sighs, deep groans, nor silver-shedding tears, 230
 Could penetrate her uncompassionate sire ;
 But Valentine, if he be ta'en, must die.
 Besides, her intercession chafed him so,
 When she for thy repeal was suppliant,
 That to close prison he commanded her, 235
 With many bitter threats of biding there.

VALENTINE

No more, unless the next word that thou speak'st
 Have some malignant power upon my life :
 If so, I pray thee, breathe it in mine ear,
 As ending anthem of my endless dolour. 240

PROTEUS

Cease to lament for that thou canst not help,
 And study help for that which thou lament'st.
 Time is the nurse and breeder of all good.
 Here, if thou stay, thou canst not see thy love ;
 Besides, thy staying will abridge thy life. 245
 Hope is a lover's staff : walk hence with that,
 And manage it against despairing thoughts.
 Thy letters may be here, though thou art hence ;
 Which, being writ to me, shall be delivered
 Even in the milk-white bosom of thy love. 250
 The time now serves not to expostulate :
 Come, I'll convey thee through the city-gate ;
 And, ere I part with thee, confer at large
 Of all that may concern thy love-affairs.
 As thou lov'st Silvia, though not for thyself, 255
 Regard thy danger, and along with me !

VALENTINE

I pray thee, Launce, and if thou seest my boy,
 Bid him make haste, and meet me at the North-gate.

PROTEUS

Go, sirrah, find him out. Come, Valentine.

VALENTINE

O, my dear Silvia ! Hapless Valentine ! 260
Exeunt Valentine and Proteus.

255 lov'st] Cam, Chambers, Bond lovest 260 Exeunt . . . Proteus.] Added by
 Cam. F²-4 Exeunt.

LAUNCE I am but a fool, look you; and yet I have the wit to think my master is a kind of a knave: but that's all one, if he be but one knave. He lives not now that knows me to be in love, yet I am in love; but a team of horse shall not pluck that from me; nor who 'tis I love: and yet 'tis a woman; but what woman I will not tell myself: and yet 'tis a milkmaid; yet 'tis not a maid, for she hath had gossips: yet 'tis a maid, for she is her master's maid, and serves for wages. She hath more qualities than a water-spaniel,—which is much in a bare Christian. (*Pulling out a paper.*) Here is the cate-log of her condition. 'Imprimis: She can fetch and carry.' Why, a horse can do no more: nay, a horse cannot fetch, but only carry; therefore is she better than a jade. 'Item: She can milk;' look you, a sweet virtue in a maid with clean hands.

Enter Speed.

SPEED How now, Signior Launce! what news with your mastership? 275

LAUNCE With my master's ship? Why, it is at sea.

SPEED Well, your old vice still; mistake the word. What news, then, in your paper?

LAUNCE The black'st news that ever thou heard'st. 280

SPEED Why, man, how black?

LAUNCE Why, as black as ink.

SPEED Let me read them.

LAUNCE Fie on thee, jolt-head! thou canst not read.

SPEED Thou liest; I can. 285

LAUNCE I will try thee. Tell me this: who begot thee?

SPEED Marry, the son of my grandfather.

LAUNCE O illiterate loiterer! it was the son of thy grandmother: this proves that thou canst not read.

SPEED Come, fool, come: try me in thy paper. 290

LAUNCE There; and Saint Nicholas be thy speed!

SPEED (*reads*) 'Imprimis: She can milk.'

LAUNCE Ay, that she can.

SPEED 'Item: She brews good ale.'

LAUNCE And thereof comes the proverb: 'Blessing of your heart, you brew good ale.' 295

SPEED 'Item: She can sew.'

LAUNCE That's as much as to say, Can she so?

SPEED 'Item: She can knit.'

LAUNCE What need a man care for a stock with a wench, when she can knit him a stock? 300

269-270 (*Pulling . . . paper.*) Added by Rowe. 274 *Enter Speed.*] Not in F¹.
277 master's ship? F¹ *Mastership?* 280 *black'st . . . heard'st.*] Cam, Craig,
Chambers, Young, Bond *blackest . . . heardest.* NCE *blackest . . . heard'st.*

- SPEED 'Item : She can wash and scour.'
- LAUNCE A special virtue ; for then she need not be washed and scoured.
- SPEED 'Item : She can spin.' 305
- LAUNCE Then may I set the world on wheels, when she can spin for her living.
- SPEED 'Item : She hath many nameless virtues.'
- LAUNCE That's as much as to say, bastard virtues ; that, indeed, know not their fathers, and therefore have no names. 310
- SPEED 'Here follow her vices.'
- LAUNCE Close at the heels of her virtues.
- SPEED 'Item : She is not to be kissed fasting, in respect of her breath.'
- LAUNCE Well, that fault may be mended with a breakfast. Read 315
ON.
- SPEED 'Item : She hath a sweet mouth.'
- LAUNCE That makes amends for her sour breath.
- SPEED 'Item : She doth talk in her sleep.'
- LAUNCE It's no matter for that, so she sleep not in her talk. 320
- SPEED 'Item : She is slow in words.'
- LAUNCE O villain, that set this down among her vices ! To be slow in words is a woman's only virtue : I pray thee, out with 't, and place it for her chief virtue.
- SPEED 'Item : She is proud.' 325
- LAUNCE Out with that too : it was Eve's legacy, and cannot be ta'en from her.
- SPEED 'Item : She hath no teeth.'
- LAUNCE I care not for that neither, because I love crusts.
- SPEED 'Item : She is curst.' 330
- LAUNCE Well, the best is, she hath no teeth to bite.
- SPEED 'Item : She will often praise her liquor.'
- LAUNCE If her liquor be good, she shall : if she will not, I will ; for good things should be praised.
- SPEED 'Item : She is too liberal.' 335
- LAUNCE Of her tongue she cannot, for that's writ down she is slow of ; of her purse she shall not, for that I'll keep shut : now, of another thing she may, and that cannot I help. Well, proceed.
- SPEED 'Item : She hath more hair than wit, and more faults 340
than hairs, and more wealth than faults.'
- LAUNCE Stop there : I'll have her. She was mine, and not mine, twice or thrice in that last article. Rehearse that once more.

fasting Rowe to be kist *fasting* Cam, Craig,
Chambers, Young, Bond, Kittredge, NCE follow Rowe. CNS to be—*fasting*,
320 sleep] CNS *slip*

SPEED 'Item : She hath more hair than wit.'

LAUNCE More hair than wit? It may be : I'll prove it. The cover 345
of the salt hides the salt, and therefore it is more than the salt ;
the hair that covers the wit is more than the wit, for the greater
hides the less. What's next?

SPEED 'And more faults than hairs.'

LAUNCE That's monstrous : O, that that were out! 350

SPEED 'And more wealth than faults.'

LAUNCE Why, that word makes the faults gracious. Well, I'll
have her : and if it be a match, as nothing is impossible,—

SPEED What then?

LAUNCE Why then, will I tell thee, that thy master stays for thee 355
at the North-gate.

SPEED For me?

LAUNCE For thee! Ay, who art thou? He hath stayed for a better
man than thee.

SPEED And must I go to him? 360

LAUNCE Thou must run to him, for thou hast stayed so long,
that going will scarce serve the turn.

SPEED Why didst not tell me sooner? 'Pox of your love-letters!
Exit.

LAUNCE Now will he be swinged for reading my letter,—an un-
mannerly slave, that will thrust himself into secrets! I'll after, to 365
rejoice in the boy's correction. *Exit.*

SCENE II. MILAN. THE DUKE'S PALACE.

Enter Duke and Thurio.

DUKE

Sir Thurio, fear not but that she will love you
Now Valentine is banished from her sight.

THURIO

Since his exile she hath despised me most,
Forsworn my company, and railed at me,
That I am desperate of obtaining her. 5

DUKE

This weak impress of love is as a figure
Trenchéd in ice, which, with an hour's heat,

345 It may be : I'll prove it.] Ff *it may be lle proue it*: Theobald, Cam, Bond, NCE *It may be; I'll prove it.* Craig runs on: *wit it may be; I'll prove it.* CNS follows F¹. Kittredge *It may be. I'll prove it.* 363 'Pox] Cam, Craig, Young, Bond, Kittredge, NCE *pox* or *Pox* Chambers, CNS '*pox* 363 *Exit.*] Added by Capell. 366 *Exit.*] Ff Exeunt. Capell's change. SCENE II.] Ff *Scena Secunda. MILAN. . . PALACE.*] Added by Cam after Capell. *Enter . . . Thurio.*] Ff *Enter Duke, Thurio, Protheus.*

Dissolves to water, and doth lose his form.
A little time will melt her frozen thoughts,
And worthless Valentine shall be forgot. 10

Enter Proteus.

How now, Sir Proteus! Is your countryman,
According to our proclamation, gone?

PROTEUS Gone, my good lord.

DUKE

My daughter takes his going grievously.

PROTEUS

A little time, my lord, will kill that grief. 15

DUKE

So I believe; but Thurio thinks not so.

Proteus, the good conceit I hold of thee—

For thou hast shown some sign of good desert—

Makes me the better to confer with thee.

PROTEUS

Longer than I prove loyal to your Grace

Let me not live to look upon your Grace. 20

DUKE

Thou know'st how willingly I would effect

The match between Sir Thurio and my daughter?

PROTEUS

I do, my lord.

DUKE

And also, I think, thou art not ignorant

How she opposes her against my will. 25

PROTEUS

She did, my lord, when Valentine was here.

DUKE

Ay, and perversely she persévers so.

What might we do to make the girl forget

The love of Valentine, and love Sir Thurio? 30

PROTEUS

The best way is to slander Valentine

With falsehood, cowardice and poor descent,

Three things that women highly hold in hate.

DUKE

Ay, but she'll think that it is spoke in hate.

PROTEUS

Ay, if his enemy deliver it:

Therefore it must with circumstance be spoken 35

By one whom she esteemeth as his friend.

DUKE

Then you must undertake to slander him.

PROTEUS

And that, my lord, I shall be loath to do :

'Tis an ill office for a gentleman,

Especially against his very friend.

40

DUKE

Where your good word cannot advantage him,

Your slander never can endamage him ;

Therefore the office is indifferent,

Being entreated to it by your friend.

45

PROTEUS

You have prevailed, my lord : if I can do it

By aught that I can speak in his dispraise,

She shall not long continue love to him.

But say this weed her love from Valentine,

It follows not that she will love Sir Thurio.

50

THURIO

Therefore, as you unwind her love from him,

Lest it should ravel and be good to none,

You must provide to bottom it on me ;

Which must be done by praising me as much

As you in worth dispraise Sir Valentine.

55

DUKE

And, Proteus, we dare trust you in this kind,

Because we know, on Valentine's report,

You are already Love's firm votary,

And cannot soon revolt and change your mind.

Upon this warrant shall you have access

60

Where you with Silvia may confer at large ;

For she is lumpish, heavy, melancholy,

And, for your friend's sake, will be glad of you ;

Where you may temper her by your persuasion

To hate young Valentine and love my friend.

65

PROTEUS

As much as I can do, I will effect :

But you, Sir Thurio, are not sharp enough ;

49 weed] So in Ff. Rowe *wean* Marshall and Keightley *wind* Bond annotates : "If this be the true reading, 'from' must be put loosely for 'of,' Valentine being the weed that is to be plucked from her love." CNS : "We suggest *wend*, i.e. to make to wind. Possibly mistaken for 'wead.' . . . Thurio continues the metaphor." Editors generally adhere to F.

You must lay lime to tangle her desires
 By wailful sonnets, whose composéd rhymes
 Should be full-fraught with serviceable vows. 70

DUKE Ay,
 Much is the force of heaven-bred poesy.

PROTEUS

Say that upon the altar of her beauty
 You sacrifice your tears, your sighs, your heart.
 Write till your ink be dry, and with your tears 75
 Moist it again; and frame some feeling line
 That may discover such integrity:
 For Orpheus' lute was strung with poets' sinews;
 Whose golden touch could soften steel and stones,
 Make tigers tame, and huge leviathans 80
 Forsake unsounded deeps to dance on sands.
 After your dire-lamenting elegies,
 Visit by night your lady's chamber-window
 With some sweet consort: to their instruments
 Tune a deploring dump. The night's dead silence 85
 Will well become such sweet-complaining grievance.
 This, or else nothing, will inherit her.

DUKE

This discipline shows thou hast been in love.

THURIO

And thy advice this night I'll put in practice.
 Therefore, sweet Proteus, my direction-giver, 90
 Let us into the city presently
 To sort some gentlemen well skilled in music.
 I have a sonnet that will serve the turn
 To give the onset to thy good advice.

DUKE

About it, gentlemen! 95

PROTEUS

We'll wait upon your Grace till after supper,
 And afterward determine our proceedings.

DUKE

Even now about it! I will pardon you.

Exeunt.

77 such integrity:] Malone suggested that a line after this had been lost such as *As her obdurate heart may penetrate*. Bond explains as *Such single-hearted devotion as you are asserting*. CNS considers that in a text like the present a 'cut' provides the best explanation. No emendation seems necessary if 'integrity' may be taken to allude to the poet's complete faithfulness as expressed in the preceding lines.

ACT IV

SCENE I. THE FRONTIERS OF MANTUA. A FOREST.

Enter certain Outlaws.

FIRST OUTLAW

Fellows, stand fast: I see a passenger.

SECOND OUTLAW

If there be ten, shrink not, but down with 'em.

Enter Valentine and Speed.

THIRD OUTLAW

Stand, sir, and throw us that you have about ye:

If not, we'll make you sit, and rifle you.

SPEED

Sir, we are undone. These are the villains

5

That all the travellers do fear so much.

VALENTINE My friends,—

FIRST OUTLAW That's not so, sir: we are your enemies.

SECOND OUTLAW Peace! we'll hear him.

THIRD OUTLAW Ay, by my beard, will we, for he is a proper man. 10

VALENTINE

Then know that I have little wealth to lose:

A man I am crossed with adversity.

My riches are these poor habiliments,

Of which, if you should here disfurnish me,

You take the sum and substance that I have.

15

SECOND OUTLAW Whither travel you?

VALENTINE To Verona.

FIRST OUTLAW Whence came you?

VALENTINE From Milan.

THIRD OUTLAW Have you long sojourned there?

20

VALENTINE

Some sixteen months, and longer might have stayed,

If crooked fortune had not thwarted me.

FIRST OUTLAW What, were you banished thence?

VALENTINE I was.

SECOND OUTLAW For what offence?

25

VALENTINE

For that which now torments me to rehearse:

I killed a man, whose death I much repent;

ACT IV SCENE I.] Ff Actus Quartus. Scæna Prima. *The . . . forest.*] Added by Capell. He derives Mantua from iv iii 23 and v ii 47. *Enter . . . Outlaws.*] Ff Enter Valentine, Speed, and certaine Out-lawes. 2 *Enter . . . Speed.*] Added by Rowe. 10 he is] Cam, Chambers, CNS, Bond, NCE *he's*

But yet I slew him manfully in fight,
Without false vantage or base treachery.

FIRST OUTLAW

Why, ne'er repent it, if it were done so. 30
But were you banished for so small a fault?

VALENTINE

I was, and held me glad of such a doom.

SECOND OUTLAW Have you the tongues?

VALENTINE

My youthful travel therein made me happy,
Or else I often had been miserable. 35

THIRD OUTLAW

By the bare scalp of Robin Hood's fat friar,
This fellow were a king for our wild faction!

FIRST OUTLAW

We'll have him. Sirs, a word.

SPEED Master, be one of them: it's an honourable kind of
thievery. 40

VALENTINE Peace, villain!

SECOND OUTLAW Tell us this: have you anything to take to?

VALENTINE Nothing but my fortune.

THIRD OUTLAW

Know, then, that some of us are gentlemen,
Such as the fury of ungoverned youth 45
Thrust from the company of awful men:
Myself was from Verona banished
For practising to steal away a lady,
An heir, and near allied unto the Duke.

SECOND OUTLAW

And I from Mantua, for a gentleman, 50
Who, in my mood, I stabbed unto the heart.

FIRST OUTLAW

And I for such like petty crimes as these.
But to the purpose,—for we cite our faults,
That they may hold excused our lawless lives;
And partly, seeing you are beautified 55
With goodly shape, and by your own report
A linguist, and a man of such perfection
As we do in our quality much want,—

35 Or . . . miserable.] F¹ *Or else I often had beene often miserable.* 46 awful men:] F¹ *awfull men.* *lawful* has been conjectured; but the sense seems to be: men who are in awe of law and order. 49 An] F¹,² *And* F²,⁴ *An* Cam and others *An* near allied] F¹ *Neece*, *alide* 'Neece' a misreading of 'neere.' Cam and others *near allied* Bond *niece allied* 51 Who,] Pope, CNS *Whom*,

SECOND OUTLAW

Indeed, because you are a banished man,
 Therefore, above the rest, we parley to you : 60
 Are you content to be our general?
 To make a virtue of necessity,
 And live, as we do, in this wilderness?

THIRD OUTLAW

What sayst thou? Wilt thou be of our consort?
 Say ay, and be the captain of us all. 65
 We'll do thee homage and be ruled by thee,
 Love thee as our commander and our king.

FIRST OUTLAW

But if thou scorn our courtesy, thou diest.

SECOND OUTLAW

Thou shalt not live to brag what we have offered.

VALENTINE

I take your offer, and will live with you, 70
 Provided that you do no outrages
 On silly women or poor passengers.

THIRD OUTLAW

No, we detest such vile base practices.
 Come, go with us, we'll bring thee to our crews,
 And show thee all the treasure we have got ; 75
 Which, with ourselves, all rest at thy dispose. *Exeunt.*

SCENE II. MILAN. OUTSIDE THE DUKE'S PALACE, UNDER SILVIA'S CHAMBER.

Enter Proteus.

PROTEUS

Already have I been false to Valentine,
 And now I must be as unjust to Thurio.
 Under the colour of commending him,
 I have access my own love to prefer :
 But Silvia is too fair, too true, too holy, 5
 To be corrupted with my worthless gifts.
 When I protest true loyalty to her,
 She twits me with my falsehood to my friend.
 When to her beauty I commend my vows,
 She bids me think how I have been forsworn 10
 In breaking faith with Julia whom I loved,
 And, notwithstanding all her sudden quips,
 The least whereof would quell a lover's hope,

74 crews.] Delius conj., CNS, Kittredge crew, SCENE II.] Ff Scena Secunda.
 MILAN. . . . CHAMBER.] Added by Cam after Theobald and Capell. *Enter*
Proteus.] Ff Enter Protheus, Thurio, Julia, Host, Musitian, Silvia.

Yet, spaniel-like, the more she spurns my love,
 The more it grows, and fawneth on her still. 15
 But here comes Thurio : now must we to her window,
 And give some evening music to her ear.

Enter Thurio and Musicians.

THURIO

How now, Sir Proteus, are you crept before us?

PROTEUS

Ay, gentle Thurio, for you know that love
 Will creep in service where it cannot go. 20

THURIO

Ay, but I hope, sir, that you love not here.

PROTEUS

Sir, but I do : or else I would be hence.

THURIO

Who? Silvia?

PROTEUS

Ay, Silvia, for your sake.

THURIO

I thank you for your own. Now, gentlemen,
 Let's tune, and to it lustily awhile. 25

Enter, at a distance, Host, and Julia (Sebastian) in boy's clothes.

HOST Now, my young guest, methinks you're ally-cholly : I pray
 you, why is it?

JULIA (SEBASTIAN) Marry, mine Host, because I cannot be merry.

HOST Come, we'll have you merry. I'll bring you where you shall
 hear music, and see the gentleman that you asked for. 30

JULIA (SEBASTIAN) But shall I hear him speak?

HOST Ay, that you shall.

JULIA (SEBASTIAN) That will be music.

Music plays.

HOST Hark, hark!

JULIA (SEBASTIAN) Is he among these? 35

HOST Ay : but, peace! let's hear 'em.

SONG.

Who is Silvia? what is she,
 That all our swains commend her?
 Holy, fair, and wise is she,
 The heaven such grace did lend her, 40
 That she might admiréd be.

17 *Enter . . . Musicians.*] Added by Rowe. 25 to it] *F¹ to o it Enter . . . clothes.*] Added by Cam and Ed. after Capell. 34 *Music plays.*] Added by Capell.

Is she kind as she is fair?
 For beauty lives with kindness.
 Love doth to her eyes repair,
 To help him of his blindness, 45
 And, being helped, inhabits there.

Then to Silvia let us sing,
 That Silvia is excelling.
 She excels each mortal thing.
 Upon the dull earth dwelling: 50
 To her let us garlands bring.

HOST How now! are you sadder than you were before? How do you, man? The music likes you not.

JULIA (SEBASTIAN) You mistake: the musician likes me not. 55
 HOST Why, my pretty youth?

JULIA (SEBASTIAN) He plays false, father.

HOST How? out of tune on the strings?

JULIA (SEBASTIAN) Not so; but yet so false that he grieves my very heartstrings.

HOST You have a quick ear. 60

JULIA (SEBASTIAN) Ay, I would I were deaf: it makes me have a slow heart.

HOST I perceive you delight not in music.

JULIA (SEBASTIAN) Not a whit, when it jars so.

HOST Hark, what fine change is in the music! 65

JULIA (SEBASTIAN) Ay, that change is the spite.

HOST You would have them always play but one thing?

JULIA (SEBASTIAN)

I would always have one play but one thing.

But, host, doth this Sir Proteus that we talk on

Often resort unto this gentlewoman? 70

HOST I tell you what Launce, his man, told me,—he loved her out of all nick.

JULIA (SEBASTIAN) Where is Launce?

HOST Gone to seek his dog; which to-morrow, by his master's command, he must carry for a present to his lady. 75

JULIA (SEBASTIAN) Peace! stand aside: the company parts.

PROTEUS

Sir Thurio, fear not you: I will so plead,
 That you shall say my cunning drift excels.

THURIO

Where meet we?

PROTEUS

At Saint Gregory's well.

THURIO

Farewell.

Exeunt Thurio and Musicians.

Enter Silvia above.

PROTEUS

Madam, good even to your ladyship.

80

SILVIA

I thank you for your music, gentlemen.

Who is that that spake?

PROTEUS

One, lady, if you knew his pure heart's truth,

You would quickly learn to know him by his voice.

SILVIA Sir Proteus, as I take it.

85

PROTEUS

Sir Proteus, gentle lady, and your servant.

SILVIA

What's your will?

PROTEUS

That I may compass yours.

SILVIA

You have your wish : my will is even this :

That presently you hie you home to bed.

Thou subtle, perjured, false, disloyal man!

90

Think'st thou I am so shallow, so conceitless,

To be seduced by thy flattery,

That hast deceived so many with thy vows?

Return, return, and make thy love amends.

For me,—by this pale queen of night I swear,—

95

I am so far from granting thy request,

That I despise thee for thy wrongful suit ;

And by and by intend to chide myself

Even for this time I spend in talking to thee.

PROTEUS

I grant, sweet love, that I did love a lady ;

100

But she is dead.

JULIA (SEBASTIAN) (*aside*)

"Twere false, if I should speak it ;

For I am sure she is not buried.

SILVIA

Say that she be ; yet Valentine thy friend

79 *Exeunt . . . Musicians.*] Added by Rowe. *Enter . . . above.*] Added by Rowe. 87 What's] Pope, Craig, CNS, Young, Kittredge *What is* 101, 113, 121 (*aside*)] Added by Pope.

Survives ; to whom, thyself art witness,
I am betrothed : and art thou not ashamed
To wrong him with thy importunacy? 105

PROTEUS

I likewise hear that Valentine is dead.

SILVIA

And so suppose am I ; for in his grave
Assure thyself my love is buried.

PROTEUS

Sweet lady, let me rake it from the earth. 110

SILVIA

Go to thy lady's grave, and call hers thence ;
Or, at the least, in hers sepulchre thine.

JULIA (SEBASTIAN) (*aside*)

He heard not that.

PROTEUS

Madam, if your heart be so obdurate,
Vouchsafe me yet your picture for my love, 115

The picture that is hanging in your chamber.

To that I'll speak, to that I'll sigh and weep :

For since the substance of your perfect self

Is else devoted, I am but a shadow,

And to your shadow will I make true love. 120

JULIA (SEBASTIAN) (*aside*)

If 'twere a substance, you would, sure, deceive it,

And make it but a shadow, as I am.

SILVIA

I am very loath to be your idol, sir ;

But since your falsehood shall become you well

To worship shadows and adore false shapes, 125

Send to me in the morning, and I'll send it.

And so, good rest.

PROTEUS

As wretches have o'ernight

That wait for execution in the morn.

Exeunt Proteus and Silvia severally.

JULIA (SEBASTIAN) Host, will you go?

HOST By my halidom, I was fast asleep. 130

JULIA (SEBASTIAN) Pray you, where lies Sir Proteus?

HOST Marry, at my house. Trust me, I think 'tis almost day.

JULIA (SEBASTIAN)

Not so ; but it hath been the longest night

That e'er I watched, and the most heaviest.

Exeunt.

108 his grave] F¹ *her graue* F²⁻⁴ *his grave* Editors generally read *his grave*
128 *Exeunt . . . severally.*] Added by Cam after Rowe. F²⁻⁴ *Exeunt.* 134
Exeunt.] Om. in F¹.

SCENE III. MILAN. OUTSIDE THE DUKE'S PALACE.

Enter Eglamour.

EGLAMOUR

This is the hour that Madam Silvia
 Entreated me to call and know her mind :
 There's some great matter she'd employ me in.
 Madam, madam!

Enter Silvia above.

SILVIA

Who calls?

EGLAMOUR

Your servant and your friend ;

One that attends your ladyship's command.

5

SILVIA

Sir Eglamour, a thousand times good morrow.

EGLAMOUR

As many, worthy lady, to yourself.
 According to your ladyship's impose,
 I am thus early come to know what service
 It is your pleasure to command me in.

10

SILVIA

O Eglamour, thou art a gentleman,—
 Think not I flatter, for I swear I do not,—
 Valiant, wise, remorseful, well accomplished.
 Thou art not ignorant what dear good will
 I bear unto the banished Valentine ;
 Nor how my father would enforce me marry
 Vain Thurio, whom my very soul abhors.
 Thyself hast loved ; and I have heard thee say
 No grief did ever come so near thy heart
 As when thy lady and thy true love died,
 Upon whose grave thou vowedst pure chastity.
 Sir Eglamour, I would to Valentine,
 To Mantua, where I hear he makes abode ;
 And, for the ways are dangerous to pass,
 I do desire thy worthy company,
 Upon whose faith and honour I repose.
 Urge not my father's anger, Eglamour,
 But think upon my grief, a lady's grief,
 And on the justice of my flying hence,
 To keep me from a most unholy match,
 Which heaven and fortune still rewards with plagues.
 I do desire thee, even from a heart

15

20

25

30

SCENE III.] Ff SCENA Tertia. MILAN. . . . PALACE.] Added by Ed. *Enter Eglamour.*] Ff Enter Eglamore, Siluia. 4 *Enter . . . above.*] Added by Rowe. 16 Nor] Craig Now 17 abhors.] F¹⁻³ *abhor'd.* F⁴ *abhorr'd.* Hanmer's emendation. 31 rewards] Pope, CNS *reward*

As full of sorrows as the sea of sands,
 To bear me company, and go with me:
 If not, to hide what I have said to thee,
 That I may venture to depart alone. 35

EGLAMOUR

Madam, I pity much your grievances;
 Which since I know they virtuously are placed,
 I give consent to go along with you;
 Recking as little what betideth me 40
 As much I wish all good befortune you.
 When will you go?

SILVIA

This evening coming.

EGLAMOUR

Where shall I meet you?

SILVIA

At Friar Patrick's cell,

Where I intend holy confession.

EGLAMOUR I will not fail your ladyship. Good morrow, gentle 45
 lady.

SILVIA Good morrow, kind Sir Eglamour.

Exeunt severally.

SCENE IV. MILAN. OUTSIDE THE DUKE'S PALACE.

Enter Launce, with his Dog.

LAUNCE When a man's servant shall play the cur with him, look
 you, it goes hard: one that I brought up of a puppy; one that I
 saved from drowning, when three or four of his blind brothers
 and sisters went to it! I have taught him, even as one would say
 precisely: 'Thus I would teach a dog.' I was sent to deliver him 5
 as a present to Mistress Silvia from my master; and I came no
 sooner into the dining-chamber, but he steps me to her trencher,
 and steals her capon's leg. O, 'tis a foul thing when a cur cannot
 keep himself in all companies! I would have, as one should say,
 one that takes upon him to be a dog indeed, to be, as it were, 10
 a dog at all things. If I had not had more wit than he, to take a
 fault upon me that he did, I think verily he had been hanged
 for't; sure as I live, he had suffered for't: you shall judge. He
 thrusts me himself into the company of three or four gentleman-
 like dogs, under the Duke's table: he had not been there—bless 15

40 Recking] Ff *Wreaking* Pope's emendation. 47 *Exeunt severally.*] Cam added *severally* SCENE IV.] Ff *Scena Quarta.* MILAN . . . PALACE.] Added by Ed. *Enter . . . Dog.*] Ff *Enter Launce, Protheus, Iulia, Siluia.* 4-5 say precisely: 'Thus] Ff *say precisely, thus* Bond say, "*precisely thus I would* Craig would I 14 gentleman-] CNS *gentlemen*

the mark!—a pissing while, but all the chamber smelt him. 'Out with the dog!' says one: 'What cur is that?' says another: 'Whip him out,' says the third: 'Hang him up,' says the Duke. I, having been acquainted with the smell before, knew it was Crab, and goes me to the fellow that whips the dogs: 'Friend,' quoth I, 20
'you mean to whip the dog!' 'Ay, marry, do I,' quoth he. 'You do him the more wrong,' quoth I; 'twas I did the thing you wot of.' He makes me no more ado, but whips me out of the chamber. How many masters would do this for his servant? Nay, I'll be sworn, I have sat in the stocks for puddings he hath stol'n, otherwise he had been executed; I have stood on the pillory for geese he hath killed, otherwise he had suffered for't. Thou think'st not of this now. Nay, I remember the trick you served me when I took my leave of Madam Silvia: did not I bid thee still mark me, and do as I do? When didst thou see me 30
heave up my leg, and make water against a gentlewoman's farthingale? Didst thou ever see me do such a trick?

Enter Proteus and Julia (Sebastian).

PROTEUS

Sebastian is thy name? I like thee well,
And will employ thee in some service presently.

JULIA (SEBASTIAN) In what you please: I'll do what I can. 35

PROTEUS

I hope thou wilt. (*To Launce*) How now, you whoreson peasant!
Where have you been these two days loitering?

LAUNCE Marry, sir, I carried Mistress Silvia the dog you bade me.

PROTEUS And what says she to my little jewel? 40

LAUNCE Marry, she says your dog was a cur, and tells you currish thanks is good enough for such a present.

PROTEUS But she received my dog?

LAUNCE No, indeed, did she not: here have I brought him back again. 45

PROTEUS What, didst thou offer her this from me?

LAUNCE Ay, sir; the other squirrel was stolen from me by the hangman boys in the market-place: and then I offered her mine own, who is a dog as big as ten of yours, and therefore the gift the greater. 50

26 stol'n,] Cam, Craig, Chambers, Young, Bond *stolen*, 28 think'st] Cam, Craig, Chambers, Young *thinkest* 32 Enter . . . Julia (Sebastian).] Added by Rowe and Ed. 35 I'll do] F¹ *Ile do* F² *Ile do sir* Malone, Craig, CNS, Young *I will do* 36 (*To Launce*)] Added by Johnson. 47-50] Four lines in Ff, ending *me . . . market-place, . . . dog . . . greater*. Pope's arrangement. 48 hangman boys] F¹ *Hangmans boyes* F² *hangmans boy* F³ *Hangman's boy* Singer's emendation, generally followed.

PROTEUS

Go get thee hence, and find my dog again,
Or ne'er return again into my sight.
Away, I say! Stayest thou to vex me here?

Exit Launce.

A slave, that still an end turns me to shame!
Sebastian, I have entertained thee, 55
Partly that I have need of such a youth,
That can with some discretion do my business,
For 'tis no trusting to yond foolish lout;
But chiefly for thy face and thy behaviour,
Which, if my augury deceive me not, 60
Witness good bringing up, fortune, and truth.
Therefore know thou, for this I entertain thee.
Go presently, and take this ring with thee,
Deliver it to Madam Silvia.
She loved me well delivered it to me. 65

JULIA (SEBASTIAN)

It seems you loved not her, to leave her token.
She is dead, belike?

PROTEUS Not so; I think she lives.

JULIA (SEBASTIAN) Alas!

PROTEUS

Why dost thou cry 'alas'?

JULIA (SEBASTIAN) I cannot choose
But pity her.

PROTEUS Wherefore shouldst thou pity her? 70

JULIA (SEBASTIAN)

Because methinks that she loved you as well
As you do love your lady Silvia:
She dreams on him that has forgot her love;
You dote on her that cares not for your love.
'Tis pity love should be so contrary; 75
And thinking on it makes me cry 'alas!'

PROTEUS

Well, give her that ring, and therewithal
This letter. That's her chamber. Tell my lady
I claim the promise for her heavenly picture.
Your message done, hie home unto my chamber, 80

53 Stayest] Cam, Craig, Young, Bond, NCE *stay'st* *Exit Launce.*] Omitted in F¹. F²⁻⁴ after l. 54 *Exit*. 54 an end] CNS *an-end* 62 know thou,] F¹ *know thee*, F²⁻⁴ *know thou*, 66 to leave] F¹ *not leave* F²⁻⁴ *to leave* .to leave = to part with. Most editors follow F¹; but Johnson, CNS *nor love* 67 She is] Craig, Young *She's* 77 Well] Dyce, Craig, Chambers *Well, well*,

Where thou shalt find me, sad and solitary.

Exit.

JULIA (SEBASTIAN)

How many women would do such a message?

Alas, poor Proteus! thou hast entertained

A fox to be the shepherd of thy lambs.

Alas, poor fool! why do I pity him

85

That with his very heart despiseth me?

Because he loves her, he despiseth me;

Because I love him, I must pity him.

This ring I gave him when he parted from me,

To bind him to remember my good will;

90

And now am I, unhappy messenger,

To plead for that which I would not obtain,

To carry that which I would have refused,

To praise his faith which I would have dispraised.

I am my master's true-confirmed love;

95

But cannot be true servant to my master,

Unless I prove false traitor to myself.

Yet will I woo for him, but yet so coldly,

As, heaven it knows, I would not have him speed.

Enter Silvia, attended.

Gentlewoman, good day! I pray you, be my mean

100

To bring me where to speak with Madam Silvia.

SILVIA

What would you with her, if that I be she?

JULIA (SEBASTIAN)

If you be she, I do entreat your patience

To hear me speak the message I am sent on.

SILVIA From whom?

105

JULIA (SEBASTIAN) From my master, Sir Proteus, madam.

SILVIA O, he sends you for a picture?

JULIA (SEBASTIAN) Ay, madam.

SILVIA Ursula, bring my picture there.

Go give your master this: tell him, from me,

110

One Julia, that his changing thoughts forget,

Would better fit his chamber than this shadow.

JULIA (SEBASTIAN)

Madam, please you peruse this letter.—

Pardon me, madam; I have, unadvised,

Delivered you a paper that I should not:

115

This is the letter to your ladyship.

81 *Exit.*] Omitted in F¹. 99 *Enter . . . attended.*] Added by Malone. Chambers *Enter Silvia and Ursula.* 107 *picture?*] Ff *picture?* Knight, Cam, Bond, NCE *picture.*

SILVIA

I pray thee, let me look on that again.

JULIA (SEBASTIAN)

It may not be ; good madam, pardon me.

SILVIA There, hold!

I will not look upon your master's lines :

120

I know they are stuffed with protestations,

And full of new-found oaths ; which he will break

As easily as I do tear his paper.

JULIA (SEBASTIAN)

Madam, he sends your ladyship this ring.

SILVIA

The more shame for him that he sends it me ;

125

For I have heard him say a thousand times

His Julia gave it him at his departure.

Though his false finger have profaned the ring,

Mine shall not do his Julia so much wrong.

JULIA (SEBASTIAN) She thanks you.

130

SILVIA What sayst thou?

JULIA (SEBASTIAN)

I thank you, madam, that you tender her.

Poor gentlewoman! my master wrongs her much.

SILVIA Dost thou know her?

JULIA (SEBASTIAN)

Almost as well as I do know myself :

135

To think upon her woes I do protest

That I have wept a hundred several times.

SILVIA

Belike she thinks that Proteus hath forsook her?

JULIA (SEBASTIAN)

I think she doth ; and that's her cause of sorrow.

SILVIA Is she not passing fair?

140

JULIA (SEBASTIAN)

She hath been fairer, madam, than she is :

When she did think my master loved her well,

She, in my judgement, was as fair as you ;

But since she did neglect her looking-glass,

And threw her sun-expelling mask away,

145

The air hath starved the roses in her cheeks,

And pinched the lily-tincture of her face,

That now she is become as black as I.

SILVIA How tall was she?

JULIA (SEBASTIAN)

About my stature : for, at Pentecost,

150

When all our pageants of delight were played,

Our youth got me to play the woman's part;
 And I was trimmed in Madam Julia's gown;
 Which served me as fit, by all men's judgements,
 As if the garment had been made for me: 155
 Therefore I know she is about my height.
 And at that time I made her weep agood,
 For I did play a lamentable part:
 Madam, 'twas Ariadne passioning
 For Theseus' perjury and unjust flight; 160
 Which I so lively acted with my tears,
 That my poor mistress movéd therewithal,
 Wept bitterly; and, would I might be dead,
 If I in thought felt not her very sorrow!

SILVIA

She is beholding to thee, gentle youth. 165
 Alas, poor lady, desolate and left!
 I weep myself to think upon thy words.
 Here, youth, there is my purse: I give thee this
 For thy sweet mistress' sake, because thou lov'st her.
 Farewell. 170

Exit Silvia, with attendants.

JULIA (SEBASTIAN)

And she shall thank you for't, if e'er you know her.
 A virtuous gentlewoman, mild and beautiful!
 I hope my master's suit will be but cold,
 Since she respects my mistress' love so much.
 Alas, how love can trifle with itself! 175
 Here is her picture. Let me see: I think,
 If I had such a tire, this face of mine
 Were full as lovely as is this of hers:
 And yet the painter flattered her a little,
 Unless I flatter with myself too much. 180
 Her hair is auburn, mine is perfect yellow:
 If that be all the difference in his love,
 I'll get me such a coloured periwig.
 Her eyes are grey as glass, and so are mine:
 Ay, but her forehead's low, and mine's as high. 185
 What should it be that he respects in her,
 But I can make respective in myself,

169 lov'st] Cam and others *lovest* 170 Farewell.] In F¹ last word in l. 169.
Exit . . . attendants.] Added by Dyce after l. 171. F²⁻⁴ *Exit*. 184 grey as glass.]
 F¹ *grey as glasse*, F²⁻⁴ *grey as grasse*, 'Grey as glass' would be blue-grey.
 See Skeat's *Chaucer* v 17 for parallels to this and Chaucer's *his eyen greye as*
glas (*Prologue*, *Can. Tales*, 152).

If this fond Love were not a blinded god?
 Come, shadow, come, and take this shadow up,
 For 'tis thy rival. O thou senseless form, 190
 Thou shalt be worshipped, kissed, loved, and adored!
 And, were there sense in his idolatry,
 My substance should be statue in thy stead.
 I'll use thee kindly for thy mistress' sake,
 That used me so ; or else, by Jove I vow, 195
 I should have scratched out your unseeing eyes,
 To make my master out of love with thee! *Exit.*

ACT V

SCENE I. MILAN. AN ABBEY.

Enter Eglamour.

EGLAMOUR

The sun begins to gild the western sky ;
 And now it is about the very hour
 That Silvia, at Friar Patrick's cell, should meet me.
 She will not fail, for lovers break not hours,
 Unless it be to come before their time ; 5
 So much they spur their expedition.
 See where she comes.

Enter Silvia.

Lady, a happy evening!

SILVIA

Amen, amen! Go on, good Eglamour,
 Out at the postern by the abbey-wall:
 I fear I am attended by some spies. 10

EGLAMOUR

Fear not: the forest is not three leagues off.
 If we recover that, we are sure enough. *Exeunt.*

193 statue] Various emendations—*sainted, statued, statua, shadow*—have been unnecessarily proposed. 'Shadow' was a term for a reflection in a mirror and hence a portrait or picture. Julia here regards Silvia's picture, termed, as in many other passages, a shadow. This is her rival and Proteus, who has begged for it, means to worship it; whereas, says Julia, if there were any sense in such idolatry, he would worship her own substantial self, statue—or image-like—instead. 197 *Exit.*] F¹ *Exeunt.* ACT V SCENE I.] Ff Actus Quintus. Scena Prima. MILAN. AN ABBEY.] Added by Cam after Pope and Capell. *Enter Eglamour.*] Ff *Enter Eglamour, Silvia.* 7 *Enter Silvia.*] Added by Rowe.

SCENE II. MILAN. THE DUKE'S PALACE.

Enter Thurio, Proteus, and Julia (Sebastian.)

THURIO

Sir Proteus, what says Silvia to my suit?

PROTEUS

O, sir, I find her milder than she was ;

And yet she takes exceptions at your person.

THURIO What, that my leg is too long?

PROTEUS No ; that it is too little.

5

THURIO

I'll wear a boot, to make it somewhat rounder.

JULIA (SEBASTIAN) (*aside*)

But love will not be spurred to what it loathes.

THURIO What says she to my face?

PROTEUS She says it is a fair one.

THURIO

Nay then, the wanton lies ; my face is black.

10

PROTEUS

But pearls are fair ; and the old saying is,

Black men are pearls in beauteous ladies' eyes.

JULIA (SEBASTIAN) (*aside*)

'Tis true, such pearls as put out ladies' eyes ;

For I had rather wink than look on them.

THURIO How likes she my discourse?

15

PROTEUS Ill, when you talk of war.

THURIO

But well, when I discourse of love and peace?

JULIA (SEBASTIAN) (*aside*)

But better, indeed, when you hold your peace.

THURIO What says she to my valour?

PROTEUS O, sir, she makes no doubt of that.

20

JULIA (SEBASTIAN) (*aside*)

She needs not, when she knows it cowardice.

THURIO What says she to my birth?

PROTEUS That you are well derived.

JULIA (SEBASTIAN) (*aside*) True ; from a gentleman to a fool.

THURIO Considers she my possessions?

25

SCENE II.] Ff Scœna Secunda. MILAN. . . PALACE.] Added by Ed. after Cam. Enter . . . Julia (Sebastian).] Ff Enter Thurio, Proteus, Julia, Duke. 7 But love etc.] In Ff this line is assigned to Proteus. Ll. 13-14 are given to Thurio. But these are part of a series of asides (7, 13-14, 18, 21, 24, 28) all of which except 7 and 13-14, the Folio gives to Julia. It is generally agreed that the whole series belongs to her. (*aside*) added by Collier. 13 (*aside*) Added by Rowe. 18, 21, 24, 28 (*aside*) Added by Capell.

PROTEUS O, ay; and pities them.

THURIO Wherefore?

JULIA (SEBASTIAN) (*aside*) That such an ass should owe them.

PROTEUS That they are out by lease.

JULIA (SEBASTIAN) Here comes the Duke.

30

Enter Duke.

DUKE

How now, Sir Proteus! How now, Thurio!

Which of you saw Sir Eglamour of late?

THURIO

Not I.

PROTEUS Nor I.

DUKE Saw you my daughter?

PROTEUS Neither.

DUKE Why then,

She's fled unto that peasant Valentine;

35

And Eglamour is in her company.

'Tis true; for Friar Laurence met them both,

As he in penance wandered through the forest.

Him he knew well, and guessed that it was she,

But, being masked, he was not sure of it.

40

Besides, she did intend confession

At Patrick's cell this even; and there she was not.

These likelihoods confirm her flight from hence.

Therefore, I pray you, stand not to discourse,

But mount you presently, and meet with me

45

Upon the rising of the mountain-foot

That leads toward Mantua, whither they are fled.

Dispatch, sweet gentlemen, and follow me.

Exit.

THURIO

Why, this it is to be a peevish girl,

That flies her fortune when it follows her.

50

I'll after, more to be revenged on Eglamour

Than for the love of reckless Silvia.

Exit.

PROTEUS

And I will follow, more for Silvia's love

Than hate of Eglamour, that goes with her.

Exit.

JULIA (SEBASTIAN)

And I will follow, more to cross that love

55

Than hate for Silvia, that is gone for love.

Exit.

30 *Enter Duke.*] Added by Rowe. 32 you saw Sir Eglamour]. F¹ you saw Eglamour F⁴ you saw Sir Eglamore F², 3 you say saw Sir Eglamour 48 *Exit.*] Added by Rowe. 52, 54, 56 *Exit.*] Added by Capell. (56 Ff *Exeunt.*)

SCENE III. THE FRONTIERS OF MANTUA. THE FOREST.

Enter Outlaws with Silvia.

FIRST OUTLAW Come, come,
Be patient; we must bring you to our captain.

SILVIA

A thousand more mischances than this one
Have learned me how to brook this patiently.

SECOND OUTLAW Come, bring her away. 5

FIRST OUTLAW

Where is the gentleman that was with her?

THIRD OUTLAW

Being nimble-footed, he hath outrun us,
But Moses and Valerius follow him.
Go thou with her to the west end of the wood:
There is our captain. We'll follow him that's fled;
The thicket is beset; he cannot 'scape. 10

FIRST OUTLAW

Come, I must bring you to our captain's cave:
Fear not; he bears an honourable mind,
And will not use a woman lawlessly.

SILVIA

O Valentine, this I endure for thee!

Exeunt. 15

SCENE IV. ANOTHER PART OF THE FOREST.

Enter Valentine.

VALENTINE

How use doth breed a habit in a man!
This shadowy desert, unfrequented woods,
I better brook than flourishing peopled towns:
Here can I sit alone, unseen of any,
And to the nightingale's complaining notes
Tune my distresses and record my woea. 5
O thou that dost inhabit in my breast,
Leave not the mansion so long tenantless,
Lest, growing ruinous, the building fall,
And leave no memory of what it was!
Repair me with thy presence, Silvia;
Thou gentle nymph, cherish thy forlorn swain! 10

SCENE III.] Ff Scena Tertia. THE . . . FOREST.] Added by Capell and Pope.
Enter . . . Silvia.] Ff Siluia, Out-lawes. 1] In Ff the first line ends at *patient*;
the second at *Captaine*. 8 Moses] Ff Moyeses Craig, Young, Kittredge, NCE
Moyeses Capell, Cam and others Moses SCENE IV.] Ff Scena Quarta.
Another . . . forest.] Added by Cam after Capell. *Enter Valentine.*] Ff *Enter*
Valentine, Protheus, Siluia, Iulia, Duke, Thurio, Out-lawes.

What halloing and what stir is this to-day?
 These are my mates, that make their wills their law,
 Have some unhappy passenger in chase. 15
 They love me well; yet I have much to do
 To keep them from uncivil outrages.
 Withdraw thee, Valentine: who's this comes here?

Enter Proteus, Silvia, and Julia (Sebastian).

PROTEUS

Madam, this service I have done for you,
 Though you respect not aught your servant doth, 20
 To hazard life, and rescue you from him
 That would have forced your honour and your love.
 Vouchsafe me, for my meed, but one fair look;
 A smaller boon than this I cannot beg,
 And less than this, I am sure, you cannot give. 25

VALENTINE (*aside*)

How like a dream is this I see and hear!
 Love, lend me patience to forbear awhile.

SILVIA

O miserable, unhappy that I am!

PROTEUS

Unhappy were you, madam, ere I came;
 But by my coming I have made you happy. 30

SILVIA

By thy approach thou mak'st me most unhappy.

JULIA (SEBASTIAN) (*aside*)

And me, when he approacheth to your presence.

SILVIA

Had I been seizéd by a hungry lion,
 I would have been a breakfast to the beast,
 Rather than have false Proteus rescue me. 35
 O, Heaven be judge how I love Valentine,
 Whose life's as tender to me as my soul!
 And full as much, for more there cannot be,
 I do detest false perjured Proteus.
 Therefore be gone; solicit me no more. 40

PROTEUS

What dangerous action, stood it next to death,
 Would I not undergo for one calm look!
 O, 'tis the curse in love, and still approved,

18 *Enter . . . Julia (Sebastian).*] Added by Rowe and Ed. 26 (*aside*)] Added by Theobald. How . . . hear!] Ff *How like a dream is this? I see, and heare!* Theobald, Cam, Craig, Kittredge *How like a dream is this I see and hear:* CNS *How like a dream is this! I see—and hear . . .* Bond, NCE *How like a dream is this! I see and hear:* (NCE *hear.*) 31 mak'st] Cam, etc. *makest*

When women cannot love where they're beloved!

SILVIA

When Proteus cannot love where he's beloved. 45

Read over Julia's heart, thy first, best love,
For whose dear sake thou didst then rend thy faith
Into a thousand oaths; and all those oaths
Descended into perjury, to love me.

Thou hast no faith left now, unless thou'dst two, 50

And that's far worse than none; better have none
Than plural faith which is too much by one:
Thou counterfeit to thy true friend!

PROTEUS

In love

Who respects friend?

SILVIA

All men but Proteus.

PROTEUS

Nay, if the gentle spirit of moving words 55

Can no way change you to a milder form,
I'll woo you like a soldier, at arm's end,
And love you 'gainst the nature of love,—force ye.

SILVIA

O heaven!

PROTEUS I'll force thee yield to my desire.

VALENTINE

Ruffian, let go that rude uncivil touch, 60
Thou friend of an ill fashion!

PROTEUS

Valentine!

VALENTINE

Thou common friend, that's without faith or love,
For such is a friend now! Treacherous man,
Thou hast beguiled my hopes; nought but mine eye
Could have persuaded me. Now I dare not say 65

I have one friend alive; thou wouldst disprove me.
Who should be trusted now, when one's right hand
Is perjured to the bosom? Proteus,

I am sorry I must never trust thee more, 70
But count the world a stranger for thy sake.

The private wound is deepest. O time most accurst,
'Mongst all foes that a friend should be the worst!

PROTEUS

My shame and guilt confounds me.

67 trusted now, when one's] F¹ *trusted*, when ones F²⁻⁴ *trusted now*, when ones Pope *trusted now*, when the Johnson, Chambers, CNS, Kittredge *trusted*, when one's own Cam, Craig, Young, Bond, NCE *trusted now*, when one's 71 *deepest*:] Craig, Young *deep'st*. most accurst,] Craig *most curst*, Kittredge *accurst*, 73 confounds] Rowe, Craig *confound*

Forgive me, Valentine : if hearty sorrow
Be a sufficient ransom for offence,
I tender 't here ; I do as truly suffer
As e'er I did commit.

75

VALENTINE Then I am paid ;
And once again I do receive thee honest.
Who by repentance is not satisfied
Is nor of heaven nor earth, for these are pleased.
By penitence th' Eternal's wrath's appeased :
And, that my love may appear plain and free,
All that was mine in Silvia I give thee.

80

JULIA (SEBASTIAN) O me unhappy !
Swoons.

PROTEUS Look to the boy.

85

VALENTINE Why, boy ! why, wag ! how now ! what's the matter ?
Look up ; speak.

JULIA (SEBASTIAN) O good sir, my master charged me to deliver
a ring to Madam Silvia, which, out of my neglect, was never
done.

90

PROTEUS

Where is that ring, boy ?

JULIA (SEBASTIAN) Here 'tis ; this is it.

PROTEUS

How ! let me see :

Why, this is the ring I gave to Julia.

JULIA (SEBASTIAN)

O, cry you mercy, sir, I have mistook :

This is the ring you sent to Silvia.

95

Offering another ring.

PROTEUS But how cam'st thou by this ring ? At my depart I gave
this unto Julia.

JULIA

And Julia herself did give it me ;

And Julia herself hath brought it hither.

PROTEUS How ! Julia !

100

JULIA

Behold her that gave aim to all thy oaths,

And entertained 'em deeply in her heart.

How oft hast thou with perjury cleft the root !

O Proteus, let this habit make thee blush !

Be thou ashamed that I have took upon me

105

Such an immodest raiment, if shame live.

81 th'] Cam, Craig, Chambers, Young, Bond the 84 Swoons.] Added by Pope.
95 Offering another ring.] Added by Ed. 96 cam'st] Cam, Chambers, comest
102 em] Craig, Young them

In a disguise of love:

It is the lesser blot, modesty finds,

Women to change their shapes than men their minds.

PROTEUS

Than men their minds! 'tis true. O heaven, were man

110

But constant, he were perfect! That one error

Fills him with faults; makes him run through all th' sins:

Inconstancy falls off ere it begins.

What is in Silvia's face, but I may spy

More fresh in Julia's with a constant eye?

115

VALENTINE Come, come, a hand from either:

Let me be blest to make this happy close;

'Twere pity two such friends should be long foes.

PROTEUS Bear witness, Heaven, I have my wish for ever.

JULIA And I mine.

120

Enter Outlaws, with Duke and Thurio.

OUTLAWS A prize, a prize, a prize!

VALENTINE

Forbear, forbear, I say! it is my lord the Duke.

Your Grace is welcome to a man disgraced,

Banishéd Valentine.

DUKE

Sir Valentine!

THURIO Yonder is Silvia; and Silvia's mine.

125

VALENTINE

Thurio, give back, or else embrace thy death!

Come not within the measure of my wrath.

Do not name Silvia thine. If once again,

Verona shall not hold thee. Here she stands:

Take but possession of her with a touch!

130

I dare thee but to breathe upon my love.

THURIO

Sir Valentine, I care not for her, I:

I hold him but a fool that will endanger

His body for a girl that loves him not.

I claim her not, and therefore she is thine.

135

DUKE

The more degenerate and base art thou,

To make such means for her as thou hast done,

And leave her on such slight conditions.

Now, by the honour of my ancestry,

I do applaud thy spirit, Valentine,

140

And think thee worthy of an empress' love:

112 th'] Cam, Craig, Chambers, Young, Bond, NCE the 121. Enter . . . Thurio.]
Added by Theobald. 129 Verona] Emended to Milan or Milano in various
texts. See Introduction.

Know, then, I here forget all former griefs,
 Cancel all grudge, repeal thee home again,
 Plead a new state in thy unrivalled merit,
 To which I thus subscribe: Sir Valentine, 145
 Thou art a gentleman, and well derived:
 Take thou thy Silvia, for thou hast deserved her.

VALENTINE

I thank your Grace; the gift hath made me happy.
 I now beseech you, for your daughter's sake;
 To grant one boon that I shall ask of you. 150

DUKE

I grant it, for thine own, whate'er it be.

VALENTINE

These banished men that I have kept withal,
 Are men endued with worthy qualities:
 Forgive them what they have committed here,
 And let them be recalled from their exile. 155
 They are reformed, civil, full of good,
 And fit for great employment, worthy lord.

DUKE

Thou hast prevailed; I pardon them and thee:
 Dispose of them as thou know'st their deserts.
 Come, let us go: we will include all jars 160
 With triumphs, mirth, and rare solemnity.

VALENTINE

And, as we walk along, I dare be bold
 With our discourse to make your Grace to smile.
 What think you of this page, my lord?

DUKE

I think the boy hath grace in him: he blushes. 165

VALENTINE

I warrant you, my lord, more grace than boy.

DUKE What mean you by that saying?

VALENTINE

Please you, I'll tell you as we pass along,
 That you will wonder what hath fortunéd.
 Come, Proteus, 'tis your penance but to hear 170
 The story of your loves discoveréd.
 That done, our day of marriage shall be yours:
 One feast, one house, one mutual happiness. — *Exeunt.*

143, 144 again, Plead] One reading adopted is to convert the comma after 'again' into a full-stop and treat *Plead* as an imperative. CNS glosses: "'Plead a new state,' a term of rhetoric. State = 'the point in question or debate between contending parties.'" Cam, Craig, CNS, Young, Bond, NCE *again*, *Plead* (but Bond prefers *Plant* for *Plead*). Chambers, Kittredge *again*. *Plead*

A MIDSUMMER NIGHT'S DREAM

THE basic text of *A Midsummer Night's Dream* is a Quarto (Q¹), entered in the *Stationers' Registers* on October 8, 1600, which bore as its title-page: A Midsommer nights dreame. As it hath beene sundry times publickely acted, by the Right honourable, the Lord Chamberlaine his seruants. Written by William Shakespeare. [device with motto] Imprinted at London, for Thomas Fisher, and are to be sould at his shoppe, at the Signe of the White Hart, in Fleetestreete. 1600. A second Quarto (Q²) copied from Q¹ bears the imprint, with a different device: Printed by Iames Roberts, 1600. Pollard and Greg have shown that Q² was actually produced in 1619.¹ The printer was Isaac Jaggard, to whom, with Edward Blount, the First Folio of 1623 was entered in the *Stationers' Registers*; and the Folio text (F) of this play was based on Q².² Only the Folio text is divided into acts, Primus to Quintus; and there is no division into scenes. From some unusual spellings, certain generalised stage-directions, alternative speech-prefixes and confusion of names, it seems likely that Q¹ was set up from the author's own MS, in which, however, some amplifications of stage-directions, evidently made in the theatre, are noticeable. Q² makes some changes and additions in the stage-directions and punctuation of Q¹, but otherwise closely follows it. Other extra-textual changes made in the theatre are obvious in F, notably the direction in v i 125: *Tawyer with a Trumpet before them*; Tawyer being a dependant of Heminges employed in the theatre.³ In this, as in other plays, the author employs in places, instead of proper names, alternative directions or speech-prefixes generally descriptive of the quality or function of the character concerned. In *Love's Labour's Lost*, for instance, Armado is occasionally described as *Braggart*, Nathaniel as *Curate*, and so on; and in this play Bottom appears sometimes in directions or speech-prefixes as *Clown*, Quince as *Peter*, Theseus as *Duke*, Hippolyta as *Duchess*; Titania as *Queen* and Oberon as *King of the Fairies*; Cobweb and fellows appear as *First*, *Second* and *Third* Fairy; and Robin Goodfellow appears in places as *Puck*.

The Puck substitution is important because far-reaching conclusions have been largely based on it; but in fact it seems to be merely one of

¹ Pollard: FQ, 81-104.

² Q² particularly affected the punctuation of F: see A. W. Pollard, *The Foundation of Shakespeare's Text*, Annual Sh. Lecture, British Academy, 1923, 6.

³ Chambers: ES, ii 345; Chambers: WS, i 358, ii 80; Furness, 214.

the proper-name substitutions in the play. There are some discrepancies. The time-schedule breaks down as it often does in later plays; Titania's boy (ii i 22) was a changeling, stolen from an Indian king, but subsequently is described as the son of an Indian votaress adopted by Titania when his mother died in childbirth; at the outset there is to be a new moon in four days and we are thus in the period of minimum moonlight, but there is a great deal of moonshine before we finish (ii i 60, iii i 45), and yet a moonless night is indicated in iii ii 181-2, 188, 356; Philostrate describes a rehearsal of Quince's play which he never saw (v i 68); having resorted to the Pyramus play-names for speech-prefixes, the author apparently mixed up the rustic names and wrote Flute for Snout in Wall's speech (v i 155).

The theme of the play has led to the view that it was probably composed for the festivities of a particular wedding.¹ Various weddings have been suggested, ranging from the Earl of Essex's in 1590 to Lord Herbert's in 1600.² None can with certainty be associated with the play; but the fairies' masque in v i 374-405 has been considered an epithalamium, inserted some six years after the play was first written, in honour of Southampton's marriage in 1598. The play has been thought to have a double ending: (a) the special masque-ending for a wedding performance in a private house; and (b) the normal ending in Robin Goodfellow's epilogue, suitable for a public theatre³; against which it may be urged that, the mortals having made their exit, the fairies, last heard of in the first scene of Act IV, have yet to make their bow; and this they do in bestowing a blessing on Theseus and his house, and on the triple wedding: which being done, the play proper is ended, the stage ceases to be the great chamber and reverts to the theatre, whereupon Robin delivers his epilogue to the audience. In this view there is only one ending, all of it appropriate.

Dover Wilson concluded that the play was first written in 1592, was revised—perhaps for the wedding of the Earl of Derby, in 1594-5—and again in 1598 for Southampton's wedding.⁴ The 1592 date is established in this, as in other estimates, on the basis that lines v i 52-3, "The thrice three Muses mourning for the death Of learning late deceased in beggary," allude to Greene's death in that year. Kittredge maintains that

¹ Ulrich, 275; Elze, 334; Furness, 259-264; CNS, 99-100; Fripp, ii 526; NCE, 88.

² List in Chambers: WS, i 358. M. Abel Lefranc submits strong arguments for associating the play with the wedding of William Earl of Derby and Elizabeth Vere on 26 Jan., 1595. *La Réalité dans le Songe d'une nuit d'Été*, extrait des "Mélanges Bernard Bouvier," Genève, edas. 'Sonor,' 1920.

³ CNS, 99-100. Neilson and Hill see the possibility of even three different endings, NCE, 88. See also Chambers: WS, i 361 and Greg: EP, 124.

⁴ CNS, 99-100; Fripp, ii 526.

the death of Learning in general "must have been the subject of this satirical show"¹; and others agree with him. 1594-5 also depends on Titania's references to storms (ii i 88-117), which were exceptionally prevalent and destructive in 1594.² Oberon, however, in one of the sources of the play, had power to raise such tempests; and the storms are thus derived from Berners' *Huon*³; but the elaboration of Titania's statement means that it was of local and immediate interest; and in all probability the storms of 1594 are indicated. The references to the lion⁴ frightening the ladies (ii 61-68, iii i 25-38, v i 214-21) have been taken as an allusion to an incident at the feast in Scotland attending the christening of Prince Henry, when a negro, instead of a lion, drew in a triumphal car.⁵ This view has found support but Neilson and Hill aptly describe it as "tenable but not wholly convincing."⁶ The scenes between the lovers, somewhat formal in verse and language, Dover Wilson considers untouched after 1592, except perhaps in a few places. Scenes connected with Quince's play belong, he thinks, in their present form, to 1594-5; and the fairy choruses belong to a still later date. He shows by a brilliant analysis that various passages in Theseus' and Philostrate's speeches at the beginning of v i, some of them distinguished by their higher quality, were marginal insertions,—added, he thinks, after a lapse of some years.⁷ Above all, he holds that the speeches headed *Puck* in Q¹, instead of *Robin*, belong to a late recension.

Now the name of Kipling's Puck, like Barry's Lob (direct descendants both of the Elizabethan), is, of course, a proper noun; but the word was formerly a common noun. Anglo-Saxon *puca* and later English *pouk*, *puck*, meant an imp; and puck, variously spelt, still has this meaning in the English shires and Scotland and Ireland.⁸ *Puck* in this play may thus be regarded as a term descriptive of Robin Goodfellow, even when it occurs in the text. In the epilogue Robin says: "as I am an honest Puck"; and further: "else *the* Puck a liar call." We should, perhaps, convert the *Puck* prefixes in this play into *Robin* in conformity

¹ Kittredge, 229.

² *Stowe's Annales*, ed. by Edward Howes, 1632, pp. 766-770.

³ *Duke Huon of Burdeux* done into English by Sir John Berners, ed. S. L. Lee, EETS, i 67.

⁴ Edith Rickert (*Mod. Ph.* xxi, 53-87, 133-154) accepts this allusion to the lion episode in Stirling: she thinks that the Fairy plot was written later than the Lovers' plot; that James VI and I was reflected in Bottom; and that the play was intended by the Earl of Hertford to support his son's claim to the crown.

⁵ Chambers: WS, i 360; CNS, 95.

⁶ NCE, 88.

⁷ CNS, 80-86, 89, 90.

⁸ Wright: DD sub *Puck*. See Latham, ch. vi, for the history of Robin Goodfellow, and Pucks, where it is shown that Robin was first called a Puck by Shakespeare, whence arose their subsequent identification.

with changing *Duke* into *Theseus*, and so on; but *Puck* in this and other literary connexions has long since come to connote a definite personality, and we conform to the modern practice.¹

If we are to admit revisions we are driven to questions of style. It has been said that the verse in the lovers' scenes is more characteristic of Shakespeare's early style than other verse in the play. In our view the lovers' dialogue was kept formal because they constituted a pattern in the conventional plot of mistaken identity and cross purposes wherein distinctive characterisation was not so essential. Theseus was a different matter. Classical as were his ultimate origins, he was in fact a Tudor nobleman, in certain respects resembling the Queen herself; and the poet decided to enhance his portrait by additional touches. Such additions may have been made more or less *currente calamo*. Chambers and Greg both emphasise the possibility that these additions in Act V were made at the time of original composition. As for the fairy songs, one would expect them to be sprightly compared with mortal utterances. Multiple dates in the composition of the play are difficult to establish in principle and more difficult to determine in incidence. Taking the play as a whole, the versification, style, plot and internal allusions (the storms) seem suited by a tentative date of 1595.

A number of heterogeneous elements are interwoven in the plot. The Theseus story, and Philostrate, Shakespeare derived from Chaucer's *Knight's Tale*,² and details of the past amorous adventures of Theseus from North's *Plutarch*.³ The four lovers are a common feature in romances and plays of mistaken identity and crossed love. The idea of the love-juice may have come from Montemayor's *Diana*.⁴ The Pyramus story from Ovid's *Metamorphoses* existed in countless European versions, particularly in Chaucer⁵ and Gower⁶; but Shakespeare almost certainly read it in Golding's Ovid.⁷ From Ovid, too, came the name Titania, though Golding does not record it. The fairies are mixed company: Titania herself is a metamorphosis of Queen Mab, ultimately a Celtic Fairy Queen.⁸ Oberon, the French Auberon, German Alberich, appeared first in English in Berners' *Huon*.⁹ He is King of the Fairies in Greene's *James the Fourth* (1594),¹⁰ but here he is more akin to the stage magicians. Cobweb and company proclaim their English origin in their names. The really live characters in the play, where so much is of the

¹ For Jonson's Puck-hairy or Robin-Goodfellow in *The Sad Shepherd*, see Jonson, vol. vii. First printed, 1640.

² Skeat's Oxford *Chaucer*, iv 26-88.

³ Plutarch, 8, 9, 13.

⁴ Extracts in Furness, 284-286.

⁵ Skeat, *op. cit.*, iii 110-117.

⁶ Ed. G. C. Macaulay, EETS, 1900, i 263-266.

⁷ Furness, 273-275.

⁸ Thoms, 106.

⁹ Lee, *op. cit.*, i 63. For Jonson's *Oberon the Faery Prince*, first printed in 1616, see Jonson, vii.

¹⁰ Greene, ii 87.

nature of dream, are Quince and his companions, born and bred on English soil; and their play is a travesty of popular play productions.¹ Bottom's transformation has been traced to the *Arabian Nights*, the *Golden Ass* of Apuleius and other stories; but a ready model was common in Tudor England in the performances of mummers wearing animal heads, accounts of which may be read in Chambers' *Medieval Stage* and Stowe's *Annales* and illustrations of which may be seen in Chambers and Strutt.² The wood is described by Granville Barker as almost the play's chief character.³ The passage on the imperial votaress (II i 163) is generally accepted as a reference to Elizabeth, but there is less agreement that other passages refer to her: these are, the remarks on maiden pilgrimage (I i 75); and Theseus's generous attitude to the players (v i 81-83, 89-92), which has been thought to reflect the Queen's.⁴

Pepys saw the play in 1662 and called it the most insipid and ridiculous play he had ever seen.⁵ Johnson was kinder: "Wild and fantastical as it is," he wrote, "all the parts in their various modes are well written, and give the kind of pleasure which the authour designed."⁶ Hazlitt found that when acted it "is converted from a delightful fiction into a dull pantomime"; and we must assume that the production was unfortunate.⁷ Perhaps the most remarkable thing in the play is the perfect manner in which the diversified elements in the plot are combined into an harmonious whole. In versification the play still belongs to the lyrical period; Saintsbury called it an *olio* of metres⁸ and Coleridge described it as one continued specimen of the dramatised lyrical.⁹ It is full of the sounds and sights of rural England.

¹ Pyramus's lament over the death of Thisbe in v i is remarkably like that of Lamphedon over the supposed death of Clarisia in *Common Conditions* (ll. 1514-23 in Tucker Brooke's edn.). The metre is the same; cut up, however, for Pyramus.

² Strutt, 138, 202.

³ *Shakespeare Companion*, 72. On trees on Shakespeare's stage, see G. F. Reynolds, *Mod. Ph.* v, Oct. 1907; and Chambers remarks on this article and on trees, Chambers: ES, iii 88-89.

⁴ Edith Rickert thinks she is also flattered in the characters of Hippolyta and Titania, *Mod. Ph.*, xxi 148.

⁵ Sh. Alln. Book, ii 90.

⁶ Johnson, 72.

⁷ Hazlitt, 94.

⁸ *Camb. Hist. Lit.*, v 182.

⁹ Coleridge, i 230-232.

DRAMATIS PERSONÆ

THESEUS, Duke of Athens.

EGEUS, Father to Hermia.

LYSANDER, } in love with Hermia.
DEMETRIUS, }

PHILOSTRATE, Master of the Revels to Theseus.

QUINCE, a Carpenter (*Prologue*).

SNUG, a Joiner (*Lion*).

BOTTOM, a Weaver (*Pyramus*).

FLUTE, a Bellows-mender (*Thisbe*).

SNOUT, a Tinker (*Wall*).

STARVELING, a Tailor (*Moonshine*).

HIPPOLYTA, Queen of the Amazons, betrothed to Theseus.

HERMIA, Daughter to Egeus. in love with Lysander.

HELENA, in love with Demetrius.

OBERON, King of the Fairies.

TITANIA, Queen of the Fairies.

ROBIN GOODFELLOW, the Puck.

PEASEBLOSSOM, }
COBWEB } Fairies.
MOTH, }
MUSTARDSEED, }

Other Fairies attending their King and Queen. Attendants on Theseus and Hippolyta.

SCENE. ATHENS, AND A WOOD NEAR IT.

DRAMATIS PERSONÆ | First given by Rowe. Parts in parentheses added
by Editor

A MIDSUMMER NIGHT'S DREAM

ACT I

SCENE I. ATHENS. THE PALACE OF THESEUS.

Enter Theseus, Hippolyta, Philostrate, and Attendants.

THESEUS

Now, fair Hippolyta, our nuptial hour
Draws on apace; four happy days bring in
Another moon: but, O, methinks, how slow
This old moon wanes! She lingers my desires,
Like to a step-dame, or a dowager,
Long withering out a young man's revenue.

5

HIPPOLYTA

Four days will quickly steep themselves in night;
Four nights will quickly dream away the time;
And then the moon, like to a silver bow
New-bent in heaven, shall behold the night
Of our solemnities.

10

THESEUS

Go, Philostrate,

Stir up the Athenian youth to merriments;
Awake the pert and nimble spirit of mirth:
Turn melancholy forth to funerals;
The pale companion is not for our pomp.

15

Exit Philostrate.

Hippolyta, I wooed thee with my sword,
And won thy love, doing thee injuries;
But I will wed thee in another key,
With pomp, with triumph and with revelling.

Enter Egeus, Hermia, Lysander, and Demetrius.

EGEUS

Happy be Theseus, our renowned Duke!

20

THESEUS

Thanks, good Egeus: what's the news with thee?

ACT II.] Not in Qq. Ff *Actus Primus.* SCENE . . . THESEUS.] Added by Theobald.
Enter . . . Attendants.] Q¹ *Enter Theseus, Hippolyta, with others.* The speech-
prefixes in Q¹ are Theseus, The.; Hip.; Egeus, Ege.; Her.; Deme.; Lysand.,
Lys., Lis.; Hel. 4 *wanes!*] Q¹ *wanes!* 7 *night;*] Q¹ Ff *nights.* 10 *New-bent!*
Qq Ff *Now bent.* Rowe *New bent.* 15 *Exit . . .*] Added by Theobald. 19 *Enter*
. . . Demetrius.] Q¹ *Enter Egeus and his daughter Hermia, and Lysander and*
Helena, and Demetrius.

EGEUS

Full of vexation come I, with complaint
 Against my child, my daughter Hermia.
 Stand forth, Demetrius. My noble lord,
 This man hath my consent to marry her. 25
 Stand forth, Lysander: and, my gracious Duke,
 This man hath bewitched the bosom of my child.
 Thou, thou, Lysander, thou hast given her rhymes,
 And interchanged love-tokens with my child.
 Thou hast by moonlight at her window sung, 30
 With feigning voice, verses of feigning love;
 And stolen the impression of her fantasy
 With bracelets of thy hair, rings, gawds, conceits,
 Knacks, trifles, nosegays, sweetmeats, messengers
 Of strong prevailment in unhardened youth. 35
 With cunning hast thou filched my daughter's heart;
 Turned her obedience, which is due to me,
 To stubborn harshness: and, my gracious Duke,
 Be it so she will not here before your Grace
 Consent to marry with Demetrius, 40
 I beg the ancient privilege of Athens,
 As she is mine, I may dispose of her:
 Which shall be either to this gentleman
 Or to her death, according to our law
 Immediately provided in that case. 45

THESEUS

What say you, Hermia? Be advised, fair maid:
 To you your father should be as a god;
 One that composed your beauties; yea, and one
 To whom you are but as a form in wax
 By him imprinted and within his power 50
 To leave the figure or disfigure it.
 Demetrius is a worthy gentleman.

HERMIA

So is Lysander.

THESEUS

In himself he is;
 But in this kind, wanting your father's voice,
 The other must be held the worthier. 55

24, 26 Stand forth, Demetrius . . . Stand forth, Lysander:] Stage directions in italics in Qq Ff. Rowe's correction. 27 bewitched] Qq Ff bewitch'd Theobald, Warburton, Johnson, Cunningham witch'd CNS witch'd Cam, Craig, Chambers, Durham, Kittredge, NCE bewitch'd or bewitched 45 immediately] Steevens suggested that the phraseology was legal (Furness, 10). Onions glosses: apparently legal term; and CNS: exactly, precisely. Kellner, 105 *Immutably*

HERMIA

I would my father looked but with my eyes.

THESEUS

Rather your eyes must with his judgement look.

HERMIA

I do entreat your Grace to pardon me.

I know not by what power I am made bold,

Nor how it may concern my modesty,

60

In such a presence here to plead my thoughts ;

But I beseech your Grace that I may know

The worst that may befall me in this case,

If I refuse to wed Demetrius.

THESEUS

Either to die the death, or to abjure

65

For ever the society of men.

Therefore, fair Hermia, question your desires ;

Know of your youth, examine well your blood,

Whether, if you yield not to your father's choice,

You can endure the livery of a nun ;

70

For aye to be in shady cloister mewed,

To live a barren sister all your life,

Chanting faint hymns to the cold fruitless moon.

Thrice-blesséd they that master so their blood,

To undergo such maiden pilgrimage ;

75

But earthlier happy is the rose distilled,

Than that which, withering on the virgin thorn,

Grows, lives, and dies in single blessedness.

HERMIA

So will I grow, so live, so die, my lord,

Ere I will yield my virgin patent up

80

Unto his lordship, whose unwished yoke

My soul consents not to give sovereignty.

THESEUS

Take time to pause ; and, by the next new moon,-

The sealing-day betwixt my love and me,

For everlasting bond of fellowship,—

85

Upon that day either prepare to die

For disobedience to your father's will,

Or else to wed Demetrius, as he would ;

Or on Diana's altar to protest

For aye austerity and single life.

90

DEMETRIUS

Relent, sweet Hermia : and, Lysander, yield

Thy crazéd title to my certain right.

69 Whether,] Monosyllabic, and pronounced *wh'e'er*.

LYSANDER

You have her father's love, Demetrius;
Let me have Hermia's: do you marry him.

EGEUS

Scornful Lysander! true, he hath my love, 95
And what is mine my love shall render him:
And she is mine, and all my right of her
I do estate unto Demetrius.

LYSANDER

I am, my lord, as well derived as he,
As well possessed; my love is more than his; 100
My fortunes every way as fairly ranked,
If not with vantage, as Demetrius';
And, which is more than all these boasts can be,
I am beloved of beauteous Hermia.
Why should not I then prosecute my right? 105
Demetrius, I'll avouch it to his head,
Made love to Nedar's daughter, Helena,
And won her soul; and she, sweet lady, dotes,
Devoutly dotes, dotes in idolatry,
Upon this spotted and inconstant man. 110

THESEUS

I must confess that I have heard so much,
And with Demetrius thought to have spoke thereof;
But, being over-full of self-affairs,
My mind did lose it. But, Demetrius, come;
And come, Egeus; you shall go with me, 115
I have some private schooling for you both.
For you, fair Hermia, look you arm yourself
To fit your fancies to your father's will;
Or else the law of Athens yields you up,—
Which by no means we may extenuate,— 120
To death, or to a vow of single life.
Come, my Hippolyta: what cheer, my love?
Demetrius and Egeus, go along:
I must employ you in some business
Against our nuptial, and confer with you 125
Of something nearly that concerns yourselves.

EGEUS

With duty and desire we follow you.

Exeunt all but Lysander and Hermia.

LYSANDER

How now, my love! why is your cheek so pale?
How chance the roses there do fade so fast?

127. *Exeunt . . . Hermia.*] Qq *Exeunt.* Ff *Exeunt* Manet Lysander and Hermia.

HERMIA

Belike for want of rain, which I could well
 Beteeem them from the tempest of my eyes. 130

LYSANDER

Ay me! for aught that I could ever read,
 Could ever hear by tale or history,
 The course of true love never did run smooth;
 But, either it was different in blood,— 135

HERMIA

O cross! too high to be enthralled to low.

LYSANDER

Or else misgraffed in respect of years,—

HERMIA

O spitel! too old to be engaged to young.

LYSANDER

Or else it stood upon the choice of friends,—

HERMIA

O hell! to choose love by another's eyes. 140

LYSANDER

Or, if there were a sympathy in choice,
 War, death, or sickness did lay siege to it,
 Making it momentany as a sound,
 Swift as a shadow, short as any dream;
 Brief as the lightning in the collied night, 145
 That, in a spleen, unfolds both heaven and earth,
 And ere a man hath power to say 'Behold!'
 The jaws of darkness do devour it up:
 So quick bright things come to confusion.

HERMIA

If then true lovers have been ever crossed, 150
 It stands as an edict in destiny:
 Then let us teach our trial patience,
 Because it is a customary cross,
 As due to love as thoughts and dreams and sighs,
 Wishes and tears, poor fancy's followers. 155

LYSANDER

A good persuasion: therefore, hear me, Hermia.
 I have a widow aunt, a dowager
 Of great revenue, and she hath no child:
 From Athens is her house remote seven leagues;
 And she respects me as her only son. 160

132 Ay me! for.] Q¹ *Elgh me: for* Q² *Elgh me: for* F¹ omits *Ay me* F²⁻⁴
 Hermia, *for* 136 low.] Qq F¹ *lowe*. Theobald's emendation. 139 fitenda,]
 Ff *merit*. 143 momentany] Ff *momentarie*, 159 remote] Ff *remou'd*.

There, gentle Hermia, may I marry thee;
 And to that place the sharp Athenian law
 Cannot pursue us. If thou lov'st me, then,
 Steal forth thy father's house to-morrow night;
 And in the wood, a league without the town, 165
 Where I did meet thee once with Helena,
 To do observance to a morn of May,
 There will I stay for thee.

HERMIA My good Lysander!
 I swear to thee, by Cupid's strongest bow,
 By his best arrow with the golden head, 170
 By the simplicity of Venus' doves,
 By that which knitteth souls and prospers loves,
 And by that fire which burned the Carthage queen,
 When the false Trojan under sail was seen,
 By all the vows that ever men have broke, 175
 In number more than ever women spoke,
 In that same place thou hast appointed me,
 To-morrow truly will I meet with thee.

LYSANDER
 Keep promise, love. Look, here comes Helena.

Enter Helena.

HERMIA
 God speed, fair Helena! whither away? 180

HELENA
 Call you me fair? That fair again unsay.
 Demetrius loves your fair: O happy fair!
 Your eyes are lodestars; and your tongue's sweet air
 More tuneable than lark to shepherd's ear,
 When wheat is green, when hawthorn buds appear. 185
 Sickness is catching: O, were favour so,
 Yours would I catch, fair Hermia, ere I go;
 My ear should catch your voice, my eye your eye,
 My tongue should catch your tongue's sweet melody.
 Were the world mine, Demetrius being bated, 190
 The rest I'll give to be to you translated.
 O, teach me how you look; and with what art
 You sway the motion of Demetrius' heart!

HERMIA
 I frown upon him, yet he loves me still.

167 to a] Ff for a 172 loves,] Q^a Ff love 182 your] Ff you 187 Yours
 would I] Qq F¹ Your words I F²⁻⁴ Your words Ide Hanmer's correction.
 191 I'll] Qq ile F¹, ^a ile F², ^a I'll Hanmer, Craig I'd Cam, Cuningham, CNS,
 Kittredge I'd Chambers, Durham, NCE I'll.

HELENA

O that your frowns would teach my smiles such skill! 195

HERMIA

I give him curses, yet he gives me love.

HELENA

O that my prayers could such affection move!

HERMIA

The more I hate, the more he follows me.

HELENA

The more I love, the more he hateth me.

HERMIA

His folly, Helena, is no fault of mine. 200

HELENA

None, but your beauty : would that fault were mine!

HERMIA

Take comfort : he no more shall see my face ;
 Lysander and myself will fly this place.
 Before the time I did Lysander see,
 Seemed Athens as a paradise to me : 205
 O, then, what graces in my love do dwell,
 That he hath turned a heaven unto a hell!

LYSANDER

Helen, to you our minds we will unfold :
 To-morrow night, when Phœbe doth behold
 Her silver visage in the wat'ry glass, 210
 Decking with liquid pearl the bladed grass,
 A time that lovers' flights doth still conceal,
 Through Athens' gates have we devised to steal.

HERMIA

And in the wood, where often you and I
 Upon faint primrose-beds were wont to lie, 215
 Emptying our bosoms of their counsel sweet,
 There my Lysander and myself shall meet ;
 And thence from Athens turn away our eyes,
 To seek new friends and stranger companies.
 Farewell, sweet playfellow : pray thou for us ; 220
 And good luck grant thee thy Demetrius!
 Keep word, Lysander : we must starve our sight
 From lovers' food till morrow deep midnight.

200 is no fault of] Q^a Ff, *is none of* 201 beauty:] Daniel proposes *beauty's*;
 205 as] Q^a Ff *like* 207 Unto a hell!] Q^a Ff *into hell*. (*heaven* is monosyllabic
 in Q¹). 210 wat'ry] Cam, Chambers, Cuninghame, *watery* 216 sweet,] Qq Ff
sweld Theobald's correction. 219 stranger companies.] Qq Ff *strange com-*
panions. Theobald's emendation.

LYSANDER

I will, my Hermia.

Exit Hermia.

Helena, adieu:

As you on him, Demetrius dote on you!

225

Exit Lysander.

HELENA

How happy some o'er other some can be!
 Through Athens I am thought as fair as she.
 But what of that? Demetrius thinks not so;
 He will not know what all but he do know:
 And as he errs, doting on Hermia's eyes,

230

So I, admiring of his qualities,
 Things base and vile, holding no quantity,
 Love can transpose to form and dignity.
 Love looks not with the eyes, but with the mind;
 And therefore is winged Cupid painted blind.
 Nor hath Love's mind of any judgement taste;
 Wings, and no eyes, figure unheedy haste:
 And therefore is Love said to be a child,
 Because in choice he is so oft beguiled.

235

As waggish boys in game themselves forswear,
 So the boy Love is perjured everywhere:
 For ere Demetrius looked on Hermia's eyne,
 He hailed down oaths that he was only mine;
 And when this hail some heat from Hermia felt,
 So he dissolved, and showers of oaths did melt.

240

245 I will go tell him of fair Hermia's flight:
 Then to the wood will he to-morrow night
 Pursue her; and for this intelligence
 If I have thanks, it is a dear expense;
 But herein mean I to enrich my pain,
 To have his sight thither and back again.

245

250

Exit.

SCENE II. ATHENS. QUINCE'S HOUSE.

Enter Quince, Snug, Bottom, Flute, Snout, and Starveling.

QUINCE Is all our company here?

BOTTOM You were best to call them generally,—man by man,
according to the scrip.

225 dote] Ff dotes 229 do] Ff doth 239 he is so oft] F¹ he is often F²⁻⁴ he often is 248 this] Ff his SCENE . . . house.] Not in Qq Ff. Added by Cam after Capell. Enter . . . Starveling.] Q¹ Enter Quince, the Carpenter; and Snugge, the Ioyner; and Bottom, the Weaver; and Flute, the Bellows mender; & Snout, the Tinker; and Starveling the Tayler. The speech-prefixes in Q1 in this sc. are: Quin., Qu.; Bott., Bot.; Flu., FL., Fla.; Star.; Snout; Snug; All.

QUINCE Here is the scroll of every man's name, which is thought fit, through all Athens, to play in our interlude before the Duke and the Duchess, on his wedding-day at night.

BOTTOM First, good Peter Quince, say what the play treats on; then read the names of the actors; and so grow to a point.

QUINCE Marry, our play is, The most lamentable comedy, and most cruel death of Pyramus and Thisby. 10

BOTTOM A very good piece of work, I assure you, and a merry. Now, good Peter Quince, call forth your actors by the scroll. Masters, spread yourselves.

QUINCE Answer as I call you. Nick Bottom, the weaver.

BOTTOM Ready. Name what part I am for, and proceed. 15

QUINCE You, Nick Bottom, are set down for Pyramus.

BOTTOM What is Pyramus? a lover, or a tyrant?

QUINCE A lover, that kills himself most gallant for love.

BOTTOM That will ask some tears in the true performing of it: if I do it, let the audience look to their eyes; I will move storms, I will condole in some measure. To the rest: yet my chief humour is for a tyrant: I could play Ercles rarely, or a part to tear a cat in, to make all split. 20

The raging rocks
And shivering shocks
Shall break the locks
Of prison-gates;
And Phibbus' car
Shall shine from far,
And make and mar
The foolish Fates. 25 30

This was lofty! Now name the rest of the players. This is Ercles' vein, a tyrant's vein: a lover is more condoling.

QUINCE Francis Flute, the bellows-mender.

FLUTE Here, Peter Quince. 35

QUINCE Flute, you must take Thisby on you.

FLUTE What is Thisby? a wand'ring knight?

QUINCE It is the lady that Pyramus must love.

FLUTE Nay, faith, let not me play a woman; I have a beard coming. 40

8 grow to a point.] F¹⁻³ grow on to a point. F⁴ grow on to appoint. 18 gallant] Ff Craig, Durham gallantly 21 rest: yet my] Qq Ff rest yet, my Theobald rest:—yet my Wright (1888) notes that the original punctuation may be the right one: yet having the sense of however. We follow Cam. Kitteredge, NCE rest. Yet my 24-31] Prose in Qq Ff running straight on from split, thus all split the . . . etc. Johnson arranged as verse. 33 lover] Daniel proposes lover's 37 wand'ring] Cam and others wandering

- QUINCE That's all one: you shall play it in a mask, and you may speak as small as you will.
- BOTTOM And I may hide my face, let me play Thisby too. I'll speak in a monstrous little voice, 'Thisne, Thisne;' 'Ah Pyramus, my lover dear! thy Thisby dear, and lady dear!' 45
- QUINCE No, no; you must play Pyramus: and, Flute, you Thisby.
- BOTTOM Well, proceed.
- QUINCE Robin Starveling, the tailor.
- STARVELING Here, Peter Quince.
- QUINCE Robin Starveling, you must play Thisby's mother. Tom 50
Snout, the tinker.
- SNOUT Here, Peter Quince.
- QUINCE You, Pyramus' father: myself, Thisby's father: Snug, the joiner, you, the lion's part: and, I hope, here is a play fitted.
- SNUG Have you the lion's part written? Pray you, if it be, give 55
it me, for I am slow of study.
- QUINCE You may do it extempore, for it is nothing but roaring.
- BOTTOM Let me play the lion too: I will roar, that I will do any man's heart good to hear me; I will roar, that I will make the Duke say, 'Let him roar again, let him roar again.' 60
- QUINCE And you should do it too terribly, you would fright the Duchess and the ladies, that they would shriek; and that were enough to hang us all.
- ALL That would hang us, every mother's son.
- BOTTOM I grant you, friends, if you should fright the ladies out 65
of their wits, they would have no more discretion but to hang us: but I will aggravate my voice so, that I will roar you as gently as any sucking dove; I will roar you and 'twere any nightingale.
- QUINCE You can play no part but Pyramus; for Pyramus is a sweet-faced man; a proper man, as one shall see in a summer's 70
day; a most lovely, gentleman-like man: therefore you must needs play Pyramus.

44 'Thisne, Thisne;'] Printed in italics with capital initials, as for other proper names in Qq Ff. Cam remarks, "It may be questioned whether the true reading is not 'thisne, thisne;' that is, 'in this manner,' a meaning which 'thissen' has in several dialects." CNS remarks "it would be absurd (even for Bottom) to call out Thisby's name when he is pretending to be Thisby herself. It is also to be remarked that 'thisne' ends with an *e* while 'Thisby' is always spelt with a *y* in the Q." We read 'Thisne' as a would-be playful diminutive of the name 'Thisby' uttered by Bottom, as part of his 'business' in a 'monstrous little voice'; to which, he proceeds to reply in character with 'Ah, Pyramus,' etc. Cam '*Thisne, Thisne;*' Craig, Durham, Kittredge '*Thisne, Thisne!*' Cunningham '*Thisne, Thisne,*— Chambers '*Thisne, Thisne;*' CNS . . . *thisne, thisne*— NCE "*Thisne! Thisne!*" 54 here] Ff there 61 And] Q^a Ff *If* Capell, Cam, etc. An 65 if you] Ff *if that you* Craig, Chambers, Durham, CNS follow Ff.

BOTTOM Well, I will undertake it. What beard were I best to play it in?

QUINCE Why, what you will.

75

BOTTOM I will discharge it in either your straw-colour beard, your orange-tawny beard, your purple-in-grain beard, or your French-crown-colour beard, your perfect yellow.

QUINCE Some of your French crowns have no hair at all, and then you will play barefaced. But, masters, here are your parts: and I am to entreat you, request you, and desire you, to con them by to-morrow night; and meet me in the palace wood, a mile without the town, by moonlight. There will we rehearse, for if we meet in the city, we shall be dogged with company, and our devices known. In the meantime I will draw a bill of properties, such as our play wants. I pray you, fail me not.

80

85

BOTTOM We will meet; and there we may rehearse most obscenely and courageously. Take pains; be perfect: adieu.

QUINCE At the Duke's oak we meet.

BOTTOM Enough: hold or cut bow-strings.

Exeunt.

ACT II

SCENE I. A WOOD NEAR ATHENS.

Enter, from opposite sides, a Fairy, and Puck.

PUCK How now, spirit! whither wander you?

FAIRY Over hill, over dale,
Thorough bush, thorough brier,
Over park, over pale,
Thorough flood, thorough fire,
I do wander everywhere,
Swifter than the moon's sphere;

5

78 French-crown-colour] Ff *French-crowne colour'd* 87 most] Q^a Ff, Durham more ACT II] Not in Qq. Ff *Actus Secundus*. SCENE . . . ATHENS.] Added by Capell. *Enter . . . Puck.*] Q¹ Enter a *Fairie* at one doore, and *Robin goodfellow* at another. Q¹ speech-prefixes are: Robin, Rob., Puck, Pu.; Fa.; Oberon, Ob.; Queene, Quee., Qu.; Demet. Deme.; Hele., Hel. 1, 18, 24 PUCK.] Q¹ has Robin., Rob., Rob. 2-9] Four lines in Qq Ff ending *brier, . . . fire: . . . sphere: . . . greens*. 3, 5 Thorough] Q^a Ff *Through* 7 moon's] Qq Ff *Moons* Steevens, Coleridge, Malone, Cuninghame, Chambers, CNS, Kittredge and others *moon's* Craig *moone's* Grant White, Hudson, etc., following a phrase in Sidney's *Arcadia: moony* (See Furness, 46). The genitive with elided vowel, as in modern English, was usual, except in intentionally archaic forms; and Cuninghame draws attention to 'night's shade' in the present play, iv i 93. On the other hand, Abbott, 484, treats *room* ii i 58 and *moon* in this passage as dissyllables. Durham, NCE *moon's*

And I serve the Fairy Queen,
 To dew her orbs upon the green.
 The cowslips tall her pensioners be: 10
 In their gold coats spots you see;
 Those be rubies, fairy favours,
 In those freckles live their savours.

I must go seek some dewdrops here,
 And hang a pearl in every cowslip's ear. 15
 Farewell, thou lob of spirits; I'll be gone:
 Our Queen and all her elves come here anon.

PUCK

The King doth keep his revels here to-night,
 Take heed the Queen come not within his sight;
 For Oberon is passing fell and wrath, 20
 Because that she as her attendant hath
 A lovely boy, stolen from an Indian king;
 She never had so sweet a changeling:
 And jealous Oberon would have the child
 Knight of his train, to trace the forests wild; 25
 But she perforce withholds the loved boy,
 Crowns him with flowers, and makes him all her joy.
 And now they never meet in grove or green,
 By fountain clear, or spangled starlight sheen,
 But they do square, that all their elves for fear 30
 Creep into acorn cups and hide them there.

FAIRY

Either I mistake your shape and making quite,
 Or else you are that shrewd and knavish sprite
 Called Robin Goodfellow. Are not you he 35
 That frights the maidens of the villagery;
 Skim milk, and sometimes labour in the quern,
 And bootless make the breathless housewife churn;
 And sometime make the drink to bear no barm;
 Misdread night-wanderers, laughing at their harm?
 Those that Hobgoblin call you, and sweet Puck, 40
 You do their work, and they shall have good luck.
 Are not you he?

PUCK

Thou speak'st aright;

22 stolen] Q¹ *stollen*, Q² *stollen* Ff *stolne* Cam, Chambers, Cusingham, Kittredge, NCE *stolen* Craig, Durham, CNS *stol'n* 33 sprite] Q¹ Ff *spirit*, 35, 36 frights . . . Skim] Abbott, 415, gives examples of changes in construction due to change of thought; and regarding the changes in the verbs here, remarks: "the transition is natural from 'Are you not the person who?' to 'Do you not?'" 35 villagery] Q¹ *Villagerie*, Q² Ff *Villagerie*, F¹ *Villagerie*, 42 Thou . . .] Various proposals to complete the deficient line by inserting a

I am that merry wanderer of the night.
 I jest to Oberon, and make him smile,
 When I a fat and bean-fed horse beguile, 45
 Neighing in likeness of a filly foal:
 And sometime lurk I in a gossip's bowl,
 In very likeness of a roasted crab;
 And when she drinks, against her lips I bob
 And on her withered dewlap pour the ale. 50
 The wisest aunt, telling the saddest tale,
 Sometime for three-foot stool mistaketh me;
 Then slip I from her bum, down topples she,
 And 'tailor' cries, and falls into a cough;
 And then the whole quire hold their hips and laugh; 55
 And waxen in their mirth, and neeze, and swear
 A merrier hour was never wasted there.
 But, room, fairy! here comes Oberon.

FAIRY

And here my mistress. Would that he were gone!

*Enter, from one side, Oberon, with his train; from the other,
 Titania, with hers.*

OBERON

Ill met by moonlight, proud Titania. 60

TITANIA

What, jealous Oberon! Fairies, skip hence:
 I have forsworn his bed and company.

OBERON

Tarry, rash wanton: am not I thy lord?

word or words before *Thou* Collier and others followed by Craig and Cunningham *Fairy, thou* Q¹ has *speakest* and Chambers, Kittredge and NCE follow, but most editors follow Q¹ Ff *speak'st* 42, 43 *Thou . . . night.*] One line in Qq. 46 *filly*] Q¹ Ff *silly* 54, 55 *cough; . . . laugh;*] Qq Ff *coffe; . . . loffe,* Craig, CNS *cough; . . . loff;* Kittredge *cough; . . . loffe,* 58 *But, room, fairy! . . .*] This line, apparently one syllable short, was amended by Pope *But, make room* etc. Johnson thought *fairy* was a trisyllable and Staunton adopted this. Dyce *But, room now, fairy!* Abbott, 484, scans *But rô/om, fai/ry.* Cunningham *But room, good fairy!* Chambers *But, room, fairy!* CNS *But room, fairy;* with comment "Q. 'Faery.'" The fact that Q never uses this spelling elsewhere is strong evidence that Shakespeare intended the trisyllabic pronunciation here." Furness thinks amendment unnecessary as the break in the line affords sufficient pause to fill up the metre. We prefer Abbott's solution. 59] *Two lines in Ff, ending: mistress; . . . gone. Enter . . . hers.*] Q¹ Enter the King of Fairies, at one doore, with his traine; and the Queene, at another, with hers. (Minor differences in Q¹ Ff.) 61 *Fairies, skip*] Q¹ *Fairy skippe.* Q¹ Ff *Fairy skip* Theobald's correction.

TITANIA

Then I must be thy lady : but I know
 When thou hast stolen away from fairy land, 65
 And in the shape of Corin sat all day,
 Playing on pipes of corn, and versing love
 To amorous Phillida. Why art thou here,
 Come from the farthest steep of India?
 But that, forsooth, the bouncing Amazon, 70
 Your buskined mistress and your warrior love,
 To Theseus must be wedded, and you come
 To give their bed joy and prosperity.

OBERON

How canst thou thus for shame, Titania,
 Glance at my credit with Hippolyta, 75
 Knowing I know thy love to Theseus?
 Didst not thou lead him through the glimmering night
 From Perigouna, whom he ravished?
 And make him with fair *Ægles* break his faith,
 With Ariadne and Antiopa? 80

TITANIA

These are the forgeries of jealousy :
 And never, since the middle summer's spring,
 Met we on hill, in dale, forest, or mead,
 By paved fountain or by rushy brook,
 Or in the beached margent of the sea, 85
 To dance our ringlets to the whistling wind,
 But with thy brawls thou hast disturbed our sport.
 Therefore the winds, piping to us in vain,
 As in revenge, have sucked up from the sea
 Contagious fogs ; which, falling in the land, 90
 Hath every pelting river made so proud,
 That they have overborne their continents.
 The ox hath therefore stretched his yoke in vain,
 The ploughman lost his sweat ; and the green corn

65 hast] Ff *wast* stolen] Qq *stollen* Ff *stolne* Cam and others *stolen* Craig, CNS *stol'n* 69 steep] Q¹ Ff *steepe* Cuningham, CNS, Kittredge, NCE *steep* Cam, Craig *steppe*. 77 not thou] Ff *thou not* 78 Perigouna] Qq Ff *Peregénia* The name *Perigouna* is from North's *Plutarch*, 1603, p. 5; see also Brooke: *Plutarch*, ii, p. ix. Theobald, Pope *Perigoune* Cam, Durham, NCE *Peregénia*, Craig, Cuningham, CNS, *Perigouna*, Chambers *Peregénia*, 79 *Ægles*] Qq Ff *Eagles* Rowe's correction. The name *Ægles* is again from *Plutarch*, p. 9. Cam, Craig, NCE *Ægle* Cuningham, Durham, CNS, Kittredge *Ægles* Chambers *Ægles* Rowe first corrected the text. 80] Ariadne and Antiopa are likewise taken from *Plutarch*. F¹ *Atiopa* 91 Hath] Qq Ff *Hath* Cam, Craig *Have*

Hath rotted ere his youth attained a beard : 95
 The fold stands empty in the drownéd field,
 And crows are fatted with the murrion flock ;
 The nine men's morris is filled up with mud ;
 And the quaint mazes in the wanton green,
 For lack of tread, are undistinguishable. 100
 The human mortals want their winter here ;
 No night is now with hymn or carol blest :
 Therefore the moon, the governess of floods,
 Pale in her anger, washes all the air,
 That rheumatic diseases do abound. 105
 And thorough this distemperature we see
 The seasons alter : hoary-headed frosts
 Fall in the fresh lap of the crimson rose ;
 And on old Hiems' thin and icy crown
 An odorous chaplet of sweet summer buds 110
 Is, as in mockery, set : the spring, the summer,
 The childing autumn, angry winter, change
 Their wonted liveries ; and the mazed world,
 By their increase, now knows not which is which.
 And this same progeny of evils comes 115
 From our debate, from our dissension ;
 We are their parents and original.

OBERON

Do you amend it, then ; it lies in you.
 Why should Titania cross her Oberon?
 I do but beg a little changeling boy, 120
 To be my henchman.

TITANIA

Set your heart at rest :

The fairy land buys not the child of me.
 His mother was a vot'ress of my order :

101 winter here:] Qq F¹⁻² *winter heere*, F³⁻⁴ *winter here*, Theobald suggested, and Hanmer and Cuninghame adopted *winter cheer*. Kittredge and NCE follow this. Johnson read *wonted year*; and he tentatively re-arranged the lines in the order of: 101, 107-114, 102-104, 106, 105, 115, 116. Malone understood 'winter' to mean sports at Christmastide and thought the next line supported this. Emendations have been many, including White's suggestion to read *chant* for *want*; and Knight's *The human mortals want; their winter here*, Kinnear *wall their winter here*. Cam, Craig, Chambers, Durham *want their winter here*; CNS adheres to Q¹ but annotates: "In our judgment, far the best suggestion is Brae's *gear*. The confusion of 'gere' and 'here' is not at all impossible in English script." 106 thorough] Q¹ F¹, ' *through* 109 thin] Qq F¹⁻² *chinne* F³⁻⁴ *chin* Tyrwhitt's conjecture. 115, 116 evils comes From] Qq F¹ *euils*, Comes from (F¹ *euills*) 123 vot'ress] Qq Ff *Votresse* Dyce, Cam, Craig, Chambers, Cuninghame, Durham *votress*

And, in the spiced Indian air, by night,
 Full often hath she gossiped by my side; 125
 And sat with me on Neptune's yellow sands,
 Marking th' embarkéd traders on the flood;
 When we have laughed to see the sails conceive
 And grow big-bellied with the wanton wind;
 Which she, with pretty and with swimming gait 130
 Following,—her womb then rich with my young squire,—
 Would imitate, and sail upon the land,
 To fetch me trifles, and return again,
 As from a voyage, rich with merchandise.
 But she, being mortal, of that boy did die; 135
 And for her sake do I rear up her boy;
 And for her sake I will not part with him.

OBERON

How long within this wood intend you stay?

TITANIA

Perchance till after Theseus' wedding-day.
 If you will patiently dance in our round, 140
 And see our moonlight revels, go with us;
 If not, shun me, and I will spare your haunts.

OBERON

Give me that boy, and I will go with thee.

TITANIA

Not for thy fairy kingdom. Fairies, away!
 We shall chide downright, if I longer stay. 145
Exit Titania with her Train.

OBERON

Well, go thy way: thou shalt not from this grove
 Till I torment thee for this injury.
 My gentle Puck, come hither. Thou rememb'rest
 Since once I sat upon a promontory,
 And heard a mermaid, on a dolphin's back, 150
 Uttering such dulcet and harmonious breath,
 That the rude sea grew civil at her song,
 And certain stars shot madly from their spheres,
 To hear the sea-maid's music.

PUCK

I remember.

OBERON

That very time I saw, but thou couldst not, 155
 Flying between the cold moon and the earth,
 Lall aimed: a certain aim he took

[129 th'] Cam, Craig, Chambers, Cuninghame, Durham the 145 *Exit ... Train.*
 Q¹ Ft. Escunt. 148 rememb'rest] Cam, Cuninghame rememb'rest 154, 175,
 248, 268 PUCK.] Q¹ has Puck., Pu., Puck., Pu.

At a fair vestal thronéd by the west,
 And loosed his love-shaft smartly from his bow,
 As it should pierce a hundred thousand hearts. 160
 But I might see young Cupid's fiery shaft
 Quenched in the chaste beams of the wat'ry moon,
 And the imperial vot'ress passéd on,
 In maiden meditation, fancy-free.
 Yet marked I where the bolt of Cupid fell : 165
 It fell upon a little western flower,
 Before milk-white, now purple with love's wound,
 And maidens call it love-in-idleness.
 Fetch me that flower ; the herb I shewed thee once.
 The juice of it on sleeping eye-lids laid 170
 Will make or man or woman madly dote
 Upon the next live creature that it sees.
 Fetch me this herb ; and be thou here again
 Ere the leviathan can swim a league.

PUCK

I'll put a girdle round about the earth 175
 In forty minutes. *Exit.*

OBERON

Having once this juice,
 I'll watch Titania when she is asleep,
 And drop the liquor of it in her eyes.
 The next thing then she waking looks upon,
 Be it on lion, bear, or wolf, or bull, 180
 On meddling monkey, or on busy ape,
 She shall pursue it with the soul of love :
 And ere I take this charm from off her sight,
 As I can take it with another herb,
 I'll make her render up her page to me. 185
 But who comes here? I am invisible ;
 And I will overhear their conference.

Enter Demetrius, Helena following him.

DEMETRIUS

I love thee not, therefore pursue me not.
 Where is Lysander and fair Hermia?
 The one I'll slay, the other slayeth me. 190
 Thou told'st me they were stol'n unto this wood ;
 And here am I, and wood within this wood,

158 the] Omitted in Qq. 162 wat'ry] Cam, Cuningham, watery 163 vot'ress
 passéd] Qq Ff *Votresse passed* Cam, Craig, Chambers, Cuningham, Durham
votaress passed 175-176 I'll . . . minutes.] One line in Qq. Pope's arrangement.
 Prose in Ff. 175 round] Omitted in Q^a Ff. 176 *Exit.*] Omitted in Qq F^a.
 190 slay, . . . slayeth] Qq Ff *slay . . . slayeth* Theobald's emendation. 191
 stol'n] Cam and others *stolen* 192 and wood] — and mad, distracted.

Because I cannot meet my Hermia.
Hence, get thee gone, and follow me no more.

HELENA

You draw me, you hard-hearted adamant! 195
But yet you draw not iron, for my heart
Is true as steel. Leave you your power to draw,
And I shall have no power to follow you.

DEMETRIUS

Do I entice you? Do I speak you fair? 200
Or, rather, do I not in plainest truth
Tell you, I do not, nor I cannot love you?

HELENA

And even for that do I love you the more.
I am your spaniel; and, Demetrius,
The more you beat me, I will fawn on you.
Use me but as your spaniel, spurn me, strike me, 205
Neglect me, lose me; only give me leave,
Unworthy as I am, to follow you.
What worser place can I beg in your love,—
And yet a place of high respect with me,—
Than to be used as you use your dog? 210

DEMETRIUS

Tempt not too much the hatred of my spirit;
For I am sick when I do look on thee.

HELENA

And I am sick when I look not on you.

DEMETRIUS

You do impeach your modesty too much,
To leave the city, and commit yourself 215
Into the hands of one that loves you not;
To trust the opportunity of night
And the ill counsel of a desert place
With the rich worth of your virginity.

HELENA

Your virtue is my privilege: for that 220
It is not night when I do see your face,
Therefore I think I am not in the night;
Nor doth this wood lack worlds of company, —
For you in my respect are all the world.
Then how can it be said I am alone, 225
When all the world is here to look on me?

DEMETRIUS

I'll run from thee and hide me in the brakes,
And leave thee to the mercy of wild beasts.

HELENA

The wildest hath not such a heart as you.
 Run when you will, the story shall be changed : 230
 Apollo flies, and Daphne holds the chase ;
 The dove pursues the griffin ; the mild hind
 Makes speed to catch the tiger ; —bootless speed,
 When cowardice pursues, and valour flies.

DEMETRIUS

I will not stay thy questions ; let me go : 235
 Or, if thou follow me, do not believe
 But I shall do thee mischief in the wood.

HELENA

Ay, in the temple, in the town, the field,
 You do me mischief. Fie, Demetrius!
 Your wrongs do set a scandal on my sex. 240
 We cannot fight for love, as men may do ;
 We should be wooed, and were not made to woo.

Exit Demetrius.

I'll follow thee and make a heaven of hell,
 To die upon the hand I love so well. *Exit.*

OBERON

Fare thee well, nymph : ere he do leave this grove, 245
 Thou shalt fly him, and he shall seek thy love.

Enter Puck.

Hast thou the flower there? Welcome, wanderer.

PUCK

Ay, there it is.

OBERON

I pray thee, give it me.
 I know a bank where the wild thyme blows,
 Where oxlips and the nodding violet grows ; 250
 Quite over-canopied with luscious woodbine,
 With sweet musk-roses, and with eglantine.
 There sleeps Titania sometime of the night,
 Lulled in these flowers with dances and delight ;
 And there the snake throws her enamelled skin, 255
 Weed wide enough to wrap a fairy in :
 And with the juice of this I'll streak her eyes,

242 *Exit Demetrius.*] Added by Cam after Capell. 243 I'll] Ff I 244 *Exit.*] Omitted in Q¹. 246 *Enter Puck.*] After l. 247 in Qq Ff. 249 where] Pope for the purpose of scansion read *whereon*. Various editors have followed. Malone, Abbott (480) and others treated *where* as a dissyllable. Furness, 98, dissents and advocates a pause after *bank* to compensate for the missing syllable. Cam, Chambers, CNS, Kittredge, NCE *where* Craig, Cuninghame *whereon* CNS remarks "Surely the explanation is that ll. 249-58 were intended to be sung and that Shakespeare had a particular air in mind as he composed them."

And make her full of hateful fantasies.
 Take thou some of it, and seek through this grove.
 A sweet Athenian lady is in love
 With a disdainful youth. Anoint his eyes;
 But do it when the next thing he espies
 May be the lady: Thou shalt know the man
 By the Athenian garments he hath on.
 Effect it with some care that he may prove
 More fond on her than she upon her love:
 And look thou meet me ere the first cock crow.

260

265

PUCK

Fear not, my lord, your servant shall do so.

Exeunt.

SCENE II. ANOTHER PART OF THE WOOD.

Enter Titania, Queen of Fairies, with her train.

TITANIA

Come, now a roundel and a fairy song;
 Then, for the third part of a minute, hence;
 Some to kill cankers in the musk-rose buds;
 Some war with rere-mice for their leathern wings,
 To make my small elves coats; and some keep back
 The clamorous owl, that nightly hoots and wonders
 At our quaint spirits. Sing me now asleep;
 Then to your offices, and let me rest.

5

Fairies Sing.

You spotted snakes with double tongue,
 Thorny hedgehogs, be not seen;
 Newts and blindworms, do no wrong,
 Come not near our Fairy Queen.

10

Philomel, with melody
 Sing in our sweet lullaby;

Lulla, lulla, lullaby, lulla, lulla, lullaby:

15

Never harm,

Nor spell, nor charm,

Come our lovely lady nigh;

So, good night, with lullaby.

FIRST FAIRY

Weaving spiders, come not here;

20

SCENE II. . . WOOD.] Added by Capell. The speech-prefixes in Q¹ are: Quee.; 1. Fai.; 2. Fai.; Ob.; Lys.; Her.; Puck; Hele., Hel.; De. 8 *Fairies Sing.*] This is the heading in Qq Ff and the first verse is presumably sung by all the fairies. Capell, however, assigned the first verse to *First Fairy* and some editors have followed. The verse beginning 'Weaving spiders' (l. 20) is assigned in Qq to *First Fairy*, but in Ff to *Second Fairy*. The two lines 25-26 are ascribed to *Second Fairy* in Qq and *First Fairy* in Ff. 20 FIRST FAIRY.] Q¹ L. Fai. Q² L. Fairy. Ff 2. Fairy.

Hence, you long-legged spinners, hence!
 Beetles black, approach not near;
 Worm nor snail, do no offence.
 Philomel, with melody, &c.

SECOND FAIRY

Hence, away! now all is well: 25
 One aloof stand sentinel.

Exeunt Fairies. Titania sleeps.

Enter Oberon, and squeezes the flower on Titania's eyelids.

OBERON What thou seest when thou dost wake,
 Do it for thy true-love take;
 Love and languish for his sake: 30
 Be it ounce, or cat, or bear,
 Pard, or boar with bristled hair,
 In thy eye that shall appear
 When thou wak'st, it is thy dear:
 Wake when some vile thing is near. *Exit.*

Enter Lysander and Hermia.

LYSANDER

Fair love, you faint with wand'ring in the wood; 35
 And to speak troth, I have forgot our way:
 We'll rest us, Hermia, if you think it good,
 And tarry for the comfort of the day.

HERMIA

Be it so, Lysander: find you out a bed;
 For I upon this bank will rest my head. 40

LYSANDER

One turf shall serve as pillow for us both;
 One heart, one bed, two bosoms, and one troth.

HERMIA

Nay, good Lysander; for my sake, my dear,
 Lie further off yet, do not lie so near.

LYSANDER

O, take the sense, sweet, of my innocence! 45
 Love takes the meaning in love's conference.
 I mean, that my heart unto yours is knit,
 So that but one heart we can make of it:
 Two bosoms interchain'd with an oath;
 So then two bosoms and a single troth. 50
 Then by your side no bed-room me deny;

25 SECOND FAIRY] Qq 2. Ff 1: Fairy. 26 *Exeunt Fairies*] Added by Rowe. *Titania sleeps*] Omitted in Qq. F^a. ^a *Shee sleeps.* *Enter . . . eyelids*] Added by Capell. Qq P^t *Enter Oberon.* 34 *Exit*] Added by Rowe. 35 wand'ring] Cam and others wandering 38 comfort] Q¹ *comfor* 39 Be it] Q¹ *Be it* CNS Be't 43 good] Q¹ *god* 47 is] Q¹ *it* 49 interchain'd] Ff *interchanged*

For lying so, Hermia, I do not lie.

HERMIA

Lysander riddles very prettily.

Now much beshrew my manners and my pride,

If Hermia meant to say Lysander lied.

55

But, gentle friend, for love and courtesy

Lie further off, in human modesty:

Such separation as may well be said

Becomes a virtuous bachelor and a maid,

So far be distant; and, good night, sweet friend.

60

Thy love ne'er alter till thy sweet life end!

LYSANDER

Amen, amen, to that fair prayer, say I;

And then end life when I end loyalty!

Here is my bed: sleep give thee all his rest!

HERMIA

With half that wish the wisher's eyes be pressed!

65

They sleep.

Enter Puck.

PUCK

Through the forest have I gone,

But Athenian found I none,

On whose eyes I might approve

This flower's force in stirring love.

Night and silence.—Who is here?

70

Weeds of Athens he doth wear:

This is he, my master said,

Despis'd the Athenian maid;

And here the maiden, sleeping sound,

On the dank and dirty ground.

75

Pretty soul! she durst not lie

Near this lack-love, this kill-courtesy.

57 off, in human modesty:] Q¹ off, in humane modesty: Q² F¹, ² off, in humane modesty, F³ off in humane modesty, F⁴ off in human Modesty, Most editors follow Theobald off; in human modesty, Cuninghame off; in human modesty CNS off—in human modesty: Kittredge off, in humane modesty; Durham, NCE off; in humane modesty, Chambers off in human modesty; 65 *They sleep.*] Omitted in Qq. *Enter Puck.*] Q¹ *Enter Puck.* 66 PUCK.] Q² Puck. 77 *Near . . . kill-courtesy.*] For the many attempts to make this line scan, see Furness, 107-108. Theobald thought that *this lack-love* had been added by the players. Some of the proposals save the metre at the expense of the sense; and CNS comments on the prosodists concerned that they "have forgotten the dramatist in their concern for the poet." Johnson, followed by Cuninghame, treated *lack-love* as adjectival and read *Near this lack-love kill-courtesy*. Malone suggested that *Near* was a disyllable, and this solution commends itself. Kinneer takes *Near* to signify *nearer*. c

Churl, upon thy eyes I throw
 All the power this charm doth owe.
 When thou wak'st, let love forbid
 Sleep his seat on thy eyelid.
 So awake when I am gone;
 For I must now to Oberon.

Exit.

Enter Demetrius and Helena, running.

HELENA

Stay, though thou kill me, sweet Demetrius.

DEMETRIUS

I charge thee, hence, and do not haunt me thus. 85

HELENA

O, wilt thou darkling leave me? Do not so.

DEMETRIUS

Stay, on thy peril: I alone will go. Exit.

HELENA

O, I am out of breath in this fond chase!
 The more my prayer, the lesser is my grace.
 Happy is Hermia, wheresoe'er she lies;
 For she hath blessed and attractive eyes. 90
 How came her eyes so bright? Not with salt tears:
 If so, my eyes are oft'ner washed than hers.
 No, no, I am as ugly as a bear;
 For beasts that meet me run away for fear. 95
 Therefore no marvel though Demetrius
 Do, as a monster, fly my presence thus.
 What wicked and dissembling glass of mine
 Made me compare with Hermia's spherie eyne?
 But who is here? Lysander! on the ground! 100
 Dead? or asleep? I see no blood, no wound.
 Lysander, if you live, good sir, awake.

LYSANDER (*awaking*)

And run through fire I will for thy sweet sake.
 Transparent Helena! Nature shows art,

80-81] The meaning is 'when thou wakest may love forbid sleep to retain his seat on thy eyelid.' Daniel proposed *Keep his seat* etc. Furness, 108-109, disagreed. 87 *Exit*.] Omitted in Qq. Ff *Exit* Demetrius. 93 oft'ner] Cam, Craig, Chambers, Cuninghame, Durham *oftener* 103 (*awaking*)] Omitted in Qq Ff. Rowe's addition. 104 Nature shows] Qq *nature shewes* F¹ *nature her shewes* F²⁻⁴ *nature here shewes* Rowe and others have followed F². Malone's emendation, adopted by some, including Cuninghame, was *Nature shews her* In order to scan Pope for *Helena* read *Helen* Furness considers we must either retain *Helena* or adopt the F² reading. Cam, Craig, Chambers, Durham, Kittredge, NCE follow Q. CNS *Nature shows an* with note that this is more Shakespearian than *nature shows her art* and a reference to *Winter's Tale*, iv iv 90: *over that art Which you say adds to nature, is an art That nature makes.*

That through thy bosom makes me see thy heart. 105
 Where is Demetrius? O, how fit a word
 Is that vile name to perish on my sword!

HELENA

Do not say so, Lysander; say not so.
 What though he love your Hermia? Lord, what though?
 Yet Hermia still loves you: then be content. 110

LYSANDER

Content with Hermia! No; I do repent
 The tedious minutes I with her have spent.
 Not Hermia but Helena I love:
 Who will not change a raven for a dove?
 The will of man is by his reason swayed 115
 And reason says you are the worthier maid.
 Things growing are not ripe until their season:
 So I, being young, till now ripe not to reason;
 And touching now the point of human skill,
 Reason becomes the marshal to my will, 120
 And leads me to your eyes; where I o'erlook
 Love's stories, written in love's richest book.

HELENA

Wherefore was I to this keen mockery born?
 When at your hands did I deserve this scorn?
 Is't not enough, is't not enough, young man, 125
 That I did never, no, nor never can,
 Deserve a sweet look from Demetrius' eye,
 But you must flout my insufficiency?
 Good troth, you do me wrong, good sooth, you do,
 In such disdainful manner me to woo. 130
 But fare you well: perforce I must confess
 I thought you lord of more true gentleness.
 O, that a lady, of one man refused,
 Should of another therefore be abused! *Exit.*

LYSANDER

She sees not Hermia. Hermia, sleep thou there: 135
 And never mayst thou come Lysander near!
 For as a surfeit of the sweetest things
 The deepest loathing to the stomach brings,
 Or as the heresies that men do leave
 Are hated most of those they did deceive, 140
 So thou, my surfeit and my heresy,
 Of all be hated, but the most of me!
 And, all my powers, address your love and might
 To honour Helen and to be her knight! *Exit.*

HERMIA (*awaking*)

Help me, Lysander, help me! do thy best 145
 To pluck this crawling serpent from my breast!
 Ay me, for pity! what a dream was here!
 Lysander, look how I do quake with fear:
 Methought a serpent eat my heart away,
 And you sat smiling at his cruel prey. 150
 Lysander! what, removed? Lysander! lord!
 What, out of hearing? gone? No sound, no word?
 Alack, where are you? Speak, and if you hear!
 Speak, of all loves! I swoon almost with fear.
 No? Then I well perceive you are not nigh: 155
 Either death or you I'll find immediately. *Exit.*

ACT III

SCENE I. THE WOOD. TITANIA LYING ASLEEP.

Enter Quince, Snug, Bottom, Flute, Snout, and Starveling.

BOTTOM Are we all met?

QUINCE Pat, pat; and here's a marvellous convenient place for
 our rehearsal. This green plot shall be our stage, this hawthorn-
 brake our tiring-house; and we will do it in action as we will do
 it before the Duke. 5

BOTTOM Peter Quince!

QUINCE What sayest thou, bully Bottom?

BOTTOM There are things in this comedy of Pyramus and Thisby
 that will never please. First, Pyramus must draw a sword to kill
 himself; which the ladies cannot abide. How answer you that? 10

SNOUT By'r lakin, a parlous fear.

STARVELING I believe we must leave the killing out, when all is done.

BOTTOM Not a whit: I have a device to make all well. Write me a
 prologue; and let the prologue seem to say, we will do no harm 15
 with our swords, and that Pyramus is not killed indeed; and,
 for the more better assurance, tell them that I Pyramus am not

145 (*awaking*) Dyce's addition. 150 you] *Ff yet*. ACT III] Omitted in *Qq*. *Ff Actus Tertius*. SCENE I . . . ASLEEP.] Added by Rowe and Pope. *Enter . . . Starveling.*] *Qq Ff* Enter the Clownes. Rowe's expansion. The speech-prefixes in *Q*¹ are Bott., Bot., Bo., Pyra., Py., Cet (l. 46); Quin.; Snout, Sno., Sn., Star.; Rob., Ro.; Thys.; Tytania, Tita.; Fairies, l. Fai., 2. Fai., 3. Fai., Cob, Fea., Must. 2 marvellous] *Q*¹ *maruailles* *Q*² *Ff maruailous* 12 killing out, when] *Q*¹ *killing, out, when* *Q*² *killing out, when*

Pyramus, but Bottom the weaver : this will put them out of fear.

QUINCE Well, we will have such a prologue ; and it shall be written in eight and six. 20

BOTTOM No, make it two more ; let it be written in eight and eight.

SNOUT Will not the ladies be afeard of the lion?

STARVELING I fear it, I promise you.

BOTTOM Masters, you ought to consider with yourselves : to bring in,—God shield us!—a lion among ladies, is a most dreadful thing ; for there is not a more fearful wild-fowl than your lion living : and we ought to look to 't. 25

SNOUT Therefore another prologue must tell he is not a lion.

BOTTOM Nay, you must name his name, and half his face must be seen through the lion's neck ; and he himself must speak through, saying thus, or to the same defect,—'Ladies,'—or, 'Fair ladies,—I would wish you,'—or, 'I would request you,'—or, 'I would entreat you,—not to fear, not to tremble : my life for yours. If you think I come hither as a lion, it were pity of my life : no, I am no such thing ; I am a man as other men are : ' and there indeed let him name his name, and tell them plainly, he is Snug the joiner. 35

QUINCE Well, it shall be so. But there is two hard things ; that is, to bring the moonlight into a chamber ; for, you know, Pyramus and Thisby meet by moonlight. 40

SNOUT Doth the moon shine that night we play our play?

BOTTOM A calendar, a calendar ! Look in the almanac ; find out moonshine, find out moonshine.

QUINCE Yes, it doth shine that night. 45

BOTTOM Why, then may you leave a casement of the great chamber window, where we play, open, and the moon may shine in at the casement.

QUINCE Ay ; or else one must come in with a bush of thorns and a lantern, and say he comes to disfigure, or to present, the person of Moonshine. Then, there is another thing : we must have a wall in the great chamber ; for Pyramus and Thisby, says the story, did talk through the chink of a wall. 50

SNOUT You can never bring in a wall. What say you, Bottom?

BOTTOM Some man or other must present wall : and let him have some plaster, or some loam, or some rough-cast about him, to 55

25 yourselves:] Qq *your selfe*, F¹ *your selues*, 28 to 't.] Q¹ *toote*. Q³ Ff *to it*. 37 them] Ff *him* 42 SNOUT.] Qq F¹ Sn. F²⁻⁴ Snug. 44] Ff here have: Enter Pucke. Not in Qq. 46 BOTTOM] Q¹ Cet. Q³ Bot. 50 lantern.] Q¹ *lātern*, Q³ Ff *lanthorne*, Craig, Chambers, CNS *lanthorn*, 54 SNOUT.] Q¹ Sno. Q³ F¹ Sn. F³ Snu. F²⁻⁴ Snug.

signify wall; or let him hold his fingers thus, and through that cranny shall Pyramus and Thisby whisper.

QUINCE If that may be, then all is well. Come, sit down, every mother's son, and rehearse your parts. Pyramus, you begin: 60
when you have spoken your speech, enter into that brake: and so every one according to his cue.

Enter Puck.

PUCK

What hempen homespuns have we swaggering here,
So near the cradle of the Fairy Queen?
What, a play toward! I'll be an auditor; 65
An actor too perhaps, if I see cause.

QUINCE Speak, Pyramus. Thisby, stand forth.

BOTTOM (PYRAMUS)

Thisby, the flowers of odious savours sweet,—

QUINCE Odours, odours.

BOTTOM (PYRAMUS)

—odours savours sweet: 70

So hath thy breath, my dearest Thisby dear.
But hark, a voice! stay thou but here awhile,
And by and by I will to thee appear. *Exit.*

PUCK

A stranger Pyramus than e'er played here. *Exit.*

FLUTE Must I speak now? 75

QUINCE Ay, marry, must you; for you must understand he goes
but to see a noise that he heard, and is to come again.

FLUTE (THISBE)

Most radiant Pyramus, most lily-white of hue,
Of colour like the red rose on triumphant brier,
Most brisky juvenal, and eke most lovely Jew, 80
As true as truest horse, that yet would never tire,
I'll meet thee, Pyramus, at Ninny's tomb.

QUINCE 'Ninus' tomb,' man. Why, you must not speak that yet;

57 or] Editors subsequent to Collier's MS. alterations have generally adopted his *and* for the *or* of Qq Ff, the idea being, as expressed by Dyce, Cuninghame and CNS, that a compositor's mistake was occasioned by the two words *or* preceding. But Bottom is throwing out suggestions; and his *or* has full textual authority. NCE *or* 62 *Enter Puck.*] Qq Ff *Enter Robin.* 63, 74 PUCK.] Q¹ Ro.; Quin. (in error). 68, 70, 87 BOTTOM (PYRAMUS)] Q¹ *Pyra.* or *Py.* Q³ Ff *Pir.* 68 of] CNS *ha'* 69 *Odours, odours.*] Qq *Odours, odorous.* Ff *Odours, odours.* Cam adheres to F. As Bottom remains uncorrected in the next line, this seems preferable. Craig, Chambers, Durham, CNS, Kittredge, NCE *Odorous, odorous.* 74 PUCK] Qq Quin. *Exit.*] Added by Capell. 75, 78, 86 FLUTE or FLUTE (THISBE)] Qq Ff *Thys.* or *This.* 76, 83, 88 QUINCE.] Q² *Quin.* Q³ Ff *Pet.* 83, 84 'Ninus' ... you speak] Q¹ prints as verse ending *speake, ... speake*

that you answer to Pyramus: you speak all your part at once,
cues and all. Pyramus enter: your cue is past; it is, 'never tire.' 85

FLUTE (THISBE)

O,—As true as truest horse, that yet would never tire.

Enter Puck, and Bottom with the ass's head.

BOTTOM (PYRAMUS)

If I were fair, Thisby, I were only thine.

QUINCE O monstrous! O strange! we are haunted. Pray, masters!
fly, masters! Help!

Exeunt Quince, Snug, Flute, Snout, and Starveling.

PUCK

I'll follow you, I'll lead you about a round, 90

Through bog, through bush, through brake, through brier:

Sometime a horse I'll be, sometime a hound,

A hog, a headless bear, sometime a fire;

And neigh, and bark, and grunt, and roar, and burn,

Like horse, hound, hog, bear, fire, at every turn. *Exit.* 95

BOTTOM Why do they run away? This is a knavery of them to
make me afraid.

Enter Snout.

SNOUT O Bottom, thou art changed! What do I see on thee?

BOTTOM What do you see? You see an ass-head of your own, do
you? 100

Exit Snout.

Enter Quince.

QUINCE Bless thee, Bottom! bless thee! thou art translated. *Exit.*

BOTTOM I see their knavery: this is to make an ass of me; to fright
me, if they could. But I will not stir from this place, do what
they can: I will walk up and down here, and I will sing, that they
shall hear I am not afraid. 105

86 *Enter . . . head.*] Our reading is after Capell and Cam. Omitted in Qq Ff. See note to l. 95. 87 *If . . . thine.*] The line should be an alexandrine and answer Thisbe's line on 'truth.' The tendency has been to amend it accordingly. Cuninghame *If I were true, fair Thisby*, etc. Hudson *An if I were, fair Thisby*, etc. Cam, Chambers, Durham, CNS, Kittredge, NCE follow the Q punctuation *If I were fair, Thisby*, etc. Malone, Craig *If I were, fair Thisby*, etc. 89 *Exeunt . . . Starveling.*] Omitted in Qq. F¹ The Clownes all Exit. F² The Clownes all Exeunt. (F², * are similar.) Cuninghame and we follow Cam. Craig Exeunt Clowns. CNS they all run away and hide them in the bushes. Kittredge Exeunt all the Clowns [but Bottom]. 90 PUCK] Qq Rob: F¹ Puk. 95] Ff here have *Enter Piramus with the asse head.* Omitted in Qq. 100 *Exit Snout.*] Omitted in Qq Ff. Added by Dyce. 104 *I will sing.*] Q¹ F¹ * *will sing* Q² F² * *I will sing* CNS, Kittredge *will sing*

Sings.

The woosel cock so black of hue,
 With orange-tawny bill,
 The throstle with his note so true,
 The wren with little quill;

TITANIA (*awaking*)

What angel wakes me from my flow'ry bed? 110

BOTTOM (*sings*)

The finch, the sparrow, and the lark,
 The plain-song cuckoo gray,
 Whose note full many a man doth mark,
 And dares not answer nay;—

for, indeed, who would set his wit to so foolish a bird? Who 115
 would give a bird the lie, though he cry 'cuckoo' never so?

TITANIA

I pray thee, gentle mortal, sing again:
 Mine ear is much enamoured of thy note;
 So is mine eye enthralled to thy shape;
 And thy fair virtue's force perforce doth move me 120
 On the first view to say, to swear, I love thee.

BOTTOM Methinks, mistress, you should have little reason for
 that: and yet, to say the truth, reason and love keep little com-
 pany together now-a-days; the more the pity, that some honest
 neighbours will not make them friends. Nay, I can gleek upon 125
 occasion.

TITANIA Thou art as wise as thou art beautiful.

BOTTOM Not so, neither: but if I had wit enough to get out of
 this wood, I have enough to serve mine own turn.

TITANIA

Out of this wood do not desire to go: 130
 Thou shalt remain here, whether thou wilt or no.
 I am a spirit of no common rate:
 The summer still doth tend upon my state;
 And I do love thee: therefore, go with me.
 I'll give thee fairies to attend on thee; 135
 And they shall fetch thee jewels from the deep,
 And sing, while thou on pressed flowers dost sleep:
 And I will purge thy mortal grossness so,
 That thou shalt like an airy spirit go.
 Peaseblossom! Cobweb! Moth! and Mustardseed! 140

Sings.] Added by Pope. 106 woosel] Qq F¹⁻² Woosell F¹ Woosel Editors
 generally ouzel. Kittredge woosel. 109 with] FF and 110 (*awaking*)] Added by
 Cam after Theobald. flow'ry] Cam and others flowery. 111 (*sings*)] Added by
 Theobald. 121] In Q² Ff this line precedes l. 119, So is etc. 122 own] Q²,
 CNS owe

Enter Peaseblossom, Cobweb, Moth, and Mustardseed.

FIRST FAIRY

Ready!

SECOND FAIRY

And I.

THIRD FAIRY And I.

FOURTH FAIRY And I.

ALL Where shall we go?

TITANIA

Be kind and courteous to this gentleman;
Hop in his walks, and gambol in his eyes;
Feed him with apricocks and dewberries,
With purple grapes, green figs, and mulberries; 145
The honey-bags steal from the humble-bees,
And for night-tapers crop their waxen thighs,
And light them at the fiery glow-worm's eyes,
To have my love to bed and to arise;
And pluck the wings from painted butterflies, 150
To fan the moonbeams from his sleeping eyes.
Nod to him, elves, and do him courtesies.

FIRST FAIRY Hail, mortal!

SECOND FAIRY Hail!

THIRD FAIRY Hail! 155

FOURTH FAIRY Hail!

BOTTOM I cry your worships mercy, heartily. I beseech your worship's name.

COBWEB Cobweb.

BOTTOM I shall desire you of more acquaintance, good Master 160
Cobweb: if I cut my finger, I shall make bold with you. Your name, honest gentleman?

PEASEBLOSSOM Peaseblossom.

BOTTOM I pray you, commend me to Mistress Squash, your mother, and to Master Peascod, your father. Good Master 165
Peaseblossom, I shall desire you of more acquaintance too. Your name, I beseech you, sir?

MUSTARDSEED Mustardseed.

BOTTOM Good Master Mustardseed, I know your patience well: that same cowardly, giant-like ox-beef hath devoured many a 170
gentleman of your house. I promise you your kindred hath

140 *Enter ... Mustardseed.*] Qq Enter foure Fairyees. Ff Enter Peaseblossome, Cobweb, Moth, Mustard-seeds, and foure Fairyees. 141 FIRST FAIRY....go?] Qq Ff Fairyees. *Ready; and I, and I, and I, Where shall we go?* (Q¹: *Readle ... goe?*). Steevens divided the line up between the Fairyees. In some texts the Fairyees are identified as: *First Fairy, Peaseblossom; Second, Cobweb; Third, Moth; Fourth, Mustardseed.* 166 you of] Ff of you

made my eyes water ere now. I desire you of more acquaintance,
good Master Mustardseed.

TITANIA

Come, wait upon him; lead him to my bower.

The moon methinks looks with a wat'ry eye; 175
And when she weeps, weeps every little flower,
Lamenting some enforced chastity.

Tie up my love's tongue, bring him silently. *Exeunt.*

SCENE II. ANOTHER PART OF THE WOOD.

Enter Oberon.

OBERON

I wonder if Titania be awaked;
Then, what it was that next came in her eye,
Which she must dote on in extremity.

Enter Puck.

Here comes my messenger.

How now, mad spirit!

What night-rule now about this haunted grove? 5

PUCK

My mistress with a monster is in love.
Near to her close and consecrated bower,
While she was in her dull and sleeping hour,
A crew of patches, rude mechanicals,
That work for bread upon Athenian stalls, 10
Were met together to rehearse a play,
Intended for great Theseus' nuptial-day.
The shallowest thickskin of that barren sort,
Who Pyramus presented, in their sport
Forsook his scene, and entered in a brake. 15
When I did him at this advantage take,
An ass's noll I fixed on his head.
Anon his Thisbe must be answered,

172 you of more] Qq F¹⁻³ you more F²⁻⁴ Cam, Chambers, Cuninghame, your more Craig, CNS, Durham, Kittredge you of more NCE you more The construction was probably as in ll. 160, 166. 175 wat'ry] Cam and others watery 178 love's] Qq Ff lovers *Exeunt.*] Qq Ff Exit. SCENE II . . . WOOD.] Added by Capell. *Enter Oberon.*] Qq Enter King of Fairies, and Robin goodfellow. (Q² good-fellow). Ff Enter King of Fairies, solus (F¹ Pharies,) The Q¹ speech-prefixes are Ober., Ob.; Puck, Pu., Robin, Robi., Rob.; Demet., Deme., Dem., De.; Her.; Lysand., Lys. 3 *Enter Puck.*] Omitted in Qq. The Robin Goodfellow-Puck prefixes in this scene are in Q¹ as follows: 6, Puck; 38, 42, Rob.; 92, Robi.; 100, Robin; 110, Puck; 118, Pu.; 347, 378, Puck; 396, Pu.; 402, 404, 407, Rob.; 412, Ro.; 421, Robi.; 425, 437, 448, Rob. 17 noll] Johnson, Cuninghame, Durham nowl CNS noll (O.E., hnoll)

And forth my mimic comes. When they him spy,
 As wild geese that the creeping fowler eye, 20
 Or russet-pated choughs, many in sort,
 Rising and cawing at the gun's report,
 Sever themselves and madly sweep the sky,
 So, at his sight, away his fellows fly;
 And, at a stump, here o'er and o'er one falls; 25
 He murder cries, and help from Athens calls.
 Their sense thus weak, lost with their fears thus strong,
 Made senseless things begin to do them wrong;
 For briars and thorns at their apparel snatch;
 Some sleeves, some hats, from yielders all things catch. 30
 I led them on in this distracted fear,
 And left sweet Pyramus translated there:
 When in that moment, so it came to pass,
 Titania waked, and straightway loved an ass.

OBERON

This falls out better than I could devise. 35
 But hast thou yet latched the Athenian's eyes
 With the love-juice, as I did bid thee do?

PUCK

I took him sleeping,—that is finished too,—
 And the Athenian woman by his side;
 That, when he waked, of force she must be eyed. 40

Enter Demetrius and Hermia.

OBERON

Stand close: this is the same Athenian.

PUCK

This is the woman, but not this the man.

DEMETRIUS

O, why rebuke you him that loves you so?
 Lay breath so bitter on your bitter foe.

19 mimic] Q¹ Minnick Q² Minnock F¹⁻³ Mimmick F⁴ Mimick 25 a stump.]
 Qq Ff *our stampe*, Johnson *a stump* with the remark: "Fairies are never
 represented stamping, or of a size that should give force to a stamp"; and he
 quotes Drayton's *Nymphidia*:

A stump doth trip him in his pace.

Down fell poor Hob upon his face.

CNS points out, however, that Oberon and Titania *rock the ground* as they
 dance, iv i 83, and that Robin is represented as stamping in Scot's *Witchcraft*:
 nevertheless CNS supports Johnson's emendation, on the ground that making
 the clown fall as Puck stamps is pointless, that only one clown falls, that *our*
 would not be uttered by Puck, and that a tumble over a stump is in keeping
 with Puck's foot-stool pranks. CNS, Kittredge, *a stump* Cam, Chambers,
 Cunningham, Durham, NCE *our stamp*.

HERMIA

Now I but chide; but I should use thee worse, 45
 For thou, I fear, hast given me cause to curse.
 If thou hast slain Lysander in his sleep,
 Being o'er shoes in blood, plunge in the deep,
 And kill me too.

The sun was not so true unto the day 50
 As he to me: would he have stolen away
 From sleeping Hermia? I'll believe as soon
 This whole earth may be bored, and that the moon
 May through the centre creep, and so displease
 Her brother's noontide with th' Antipodes. 55
 It cannot be but thou hast murdered him;
 So should a murderer look, so dead, so grim.

DEMETRIUS

So should the murdered look; and so should I,
 Pierced through the heart with your stern cruelty:
 Yet you, the murderer, look as bright, as clear, 60
 As yonder Venus in her glimmering sphere.

HERMIA

What's this to my Lysander? Where is he?
 Ah, good Demetrius, wilt thou give him me?

DEMETRIUS

I had rather give his carcass to my hounds.

HERMIA

Out, dog! out, cur! thou driv'st me past the bounds 65
 Of maiden's patience. Hast thou slain him, then?
 Henceforth be never numbered among men!
 O, once tell true: tell true, even for my sake!
 Durst thou have looked upon him being awake,
 And hast thou killed him sleeping? O brave touch! 70
 Could not a worm, an adder, do so much?
 An adder did it; for with doubler tongue
 Than thine, thou serpent, never adder stung.

DEMETRIUS

You spend your passion on a misprised mood:
 I am not guilty of Lysander's blood; 75
 Nor is he dead, for aught that I can tell.

HERMIA

I pray thee, tell me then that he is well.

48-49 Being . . . too.] One line in Qq Ff, divided by Rowe. 51 stolen] Qq Ff
 stolen Craig, Durham stol'n. 52 From] Q¹ Frow. 55 th'] Cam and others the
 57 murderer] Q¹ murderer Q² murderer F¹ murderer. 58, murdered] Q¹
 murdered Q² murdered F¹⁻² murderer F⁴ murderer. 64 I had] Q¹ I do Ff I do
 65 driv'n.] Cam and others drivest. 69 have] Ff a

DEMETRIUS

And if I could, what should I get therefore?

HERMIA

A privilege, never to see me more.

And from thy hated presence part I so :

See me no more, whether he be dead or no.

80

Exit.

DEMETRIUS

There is no following her in this fierce vein :

Here therefore for a while I will remain.

So sorrow's heaviness doth heavier grow

For debt that bankrupt sleep doth sorrow owe ;

Which now in some slight measure it will pay,

If for his tender here I make some stay.

85

Lies down and sleeps.

OBERON

What hast thou done? Thou hast mistaken quite,

And laid the love-juice on some true-love's sight :

Of thy misprision must perforce ensue

Some true love turned, and not a false turned true.

90

PUCK

Then fate o'er-rules, that, one man holding troth,

A million fail, confounding oath on oath.

OBERON

About the wood go swifter than the wind,

And Helena of Athens look thou find :

All fancy-sick she is and pale of cheer,

With sighs of love, that costs the fresh blood dear.

By some illusion see thou bring her here.

I'll charm his eyes against she do appear.

95

PUCK

I go, I go ; look how I go,

Swifter than arrow from the Tartar's bow.

100

Exit.

OBERON

Flower of this purple dye,

Hit with Cupid's archery,

Sink in apple of his eye.

When his love he doth espy,

Let her shine as gloriously

As the Venus of the sky.

When thou wak'st, if she be by,

105

80-81 And . . . more,] One line in Qq Ff and so omitted. Pope added so Furness would place a full stop after I, and read on So, See etc. Whether is a monosyllable as in other passages (see Abbott, 466); and Craig reads *wh'er* 85 sleep] Q¹ *stippe* Q² Ff *slip* Rowe's emendation. 87 *Lies . . . sleeps.*] Q¹ *Ly downs.* Q² Ff *Lie downs.* 89 -love's] F² some copies *lous* 99 do] Q¹ *doe* Q² *do* Ff *doth* 101 *Exit.*] Omitted in Q¹. 108 wak'st,] Cam and others *wakest*.

Beg of her for remedy.

Enter Puck.

PUCK Captain of our fairy band,
Helena is here at hand : 110

**And the youth, mistook by me,
Pleading for a lover's fee.**

Shall we their fond pageant see?

Lord, what fools these mortals be!

OBERON **Stand aside: the noise they make**

Will cause Demetrius to awake.

PUCK **Then will two at once woo one:**

That must needs be sport alone;

And those things do best please me

That befal preposterously.

Enter Lysander and Helena.

LYSANDER

Why should you think that I should woo in scorn?

Scorn and derision never come in tears.

Look, when I vow, I weep : and vows so born,

In their nativity all truth appears.

How can these things in me seem scorn to you,

Bearing the badge of faith, to prove them true?

HELENA

You do advance your cunning more and more.

When truth kills truth, O devilish-holy fray!

These vows are Hermia's : will you give her o'er?

Weigh oath with oath, and you will nothing weigh.

Your vows to her and me, put in two scales,

Will even weigh ; and both as light as tales.

LYSANDER

I had no judgement when to her I swore.

HELENA

Nor none, in my mind, now you give her o'er.

LYSANDER

Demetrius loves her, and he loves not you.

DEMETRIUS (*awaking*)

O Helen, goddess, nymph, perfect, divine!

To what, my love, shall I compare thine eyne?

Crystal is muddy. O, how ripe in show

Thy lips, those kissing cherries, tempting grow!

That pure congealed white, high Taurus' snow,

Fanned with the eastern wind, turns to a crow

When thou hold'st up thy hand : O, let me kiss
This princess of pure white, this seal of bliss!

HELENA

O spite! O hell! I see you all are bent
To set against me for your merriment : 145
If you were civil and knew courtesy,
You would not do me thus much injury.
Can you not hate me, as I know you do, . .
But you must join in souls to mock me too? 150
If you were men, as men you are in show,
You would not use a gentle lady so ;
To vow, and swear, and superpraise my parts,
When I am sure you hate me with your hearts.
You both are rivals, and love Hermia ; 155
And now both rivals, to mock Helena.
A trim exploit, a manly enterprise,
To conjure tears up in a poor maid's eyes
With your derision! None of noble sort
Would so offend a virgin, and extort 160
A poor soul's patience, all to make you sport.

LYSANDER

You are unkind, Demetrius. Be not so ;
For you love Hermia : this you know I know ;
And here, with all good will, with all my heart,
In Hermia's love I yield you up my part ; 165
And yours of Helena to me bequeath,
Whom I do love, and will do till my death.

HELENA

Never did mockers waste more idle breath.

DEMETRIUS

Lysander, keep thy Hermia : I will none.
If e'er I loved her, all that love is gone. 170
My heart to her but as guest-wise sojourned,
And now to Helen is it home returned,
There to remain.

LYSANDER

Helen, it is not so.

DEMETRIUS

Disparage not the faith thou dost not know,
Lest, to thy peril, thou aby it dear. 175
Look, where thy love comes. Yonder is thy dear.
Enter Hermia.

HERMIA

Dark night, that from the eye his function takes,

145 all are] Ff are all 151 were] Ff are 173 Helen,] Omitted in Q^a Ff. 175
aby] Q^a Ff abide

The ear more quick of apprehension makes :
 Wherein it doth impair the seeing sense,
 It pays the hearing double recompence. 180
 Thou art not by mine eye, Lysander, found;
 Mine ear, I thank it, brought me to thy sound.
 But why unkindly didst thou leave me so?

LYSANDER

Why should he stay, whom love doth press to go?

HERMIA

What love could press Lysander from my side? 185

LYSANDER

Lysander's love, that would not let him bide,—
 Fair Helena, who more engilds the night
 Than all yon fiery oes and eyes of light.
 Why seek'st thou me? Could not this make thee know,
 The hate I bare thee made me leave thee so? 190

HERMIA

You speak not as you think : it cannot be.

HELENA

Lo, she is one of this confederacy!
 Now I perceive they have conjoined all three
 To fashion this false sport, in spite of me.
 Injurious Hermia! most ungrateful maid! 195
 Have you conspired, have you with these contrived
 To bait me with this foul derision?
 Is all the counsel that we two have shared,
 The sisters' vows, the hours that we have spent,
 When we have chid the hasty-footed time 200
 For parting us,—O, is all forgot?
 All school-days' friendship, childhood innocence?
 We, Hermia, like two artificial gods,
 Have with our needles created both one flower,
 Both on one sampler, sitting on one cushion, 205
 Both warbling of one song, both in one key;
 As if our hands, our sides, voices, and minds,
 Had been incorporate. So we grew together,

201 O, is all forgot?] So in Qq F¹. F²⁻⁴ *O, and is all forgot?* Rowe and others followed F¹ Malone *O, is all now forgot?* Other readings, to complete the pentameter, include Hudson's *O, is all this forgot?* Cam, Chambers, Durham, CNS, Kittredge, NCE follow Q¹. Cuninghame *O me! is all forgot?* Craig, following Spedding *O! is it all forgot?* 204 Have . . . both] Pope *Created with our needles both* Other editors followed Pope, but Cam disagrees and considers the reading improbable on account of *Have* at the beginning of the line in all Qq Ff. Cam, Chambers, Durham, CNS, Kittredge, NCE *Have . . . both* Craig, Cuninghame *Have . . . needs created both* *Needs* continues as dialect form: see Wright: DD, sub *Needle*.

Like to a double cherry, seeming parted,
 But yet an union in partition ; 210
 Two lovely berries moulded on one stem ;
 So, with two seeming bodies, but one heart ;
 Two of the first, like coats in heraldry,
 Due but to one, and crownéd with one crest.
 And will you rent our ancient love asunder, 215
 To join with men in scorning your poor friend?
 It is not friendly, 'tis not maidenly :
 Our sex, as well as I, may chide you for it,
 Though I alone do feel the injury.

HERMIA

I am amazéd at your passionate words. 220
 I scorn you not : it seems that you scorn me.

HELENA

Have you not set Lysander, as in scorn,
 To follow me and praise my eyes and face?
 And made your other love, Demetrius,
 (Who even but now did spurn me with his foot), 225
 To call me goddess, nymph, divine and rare,
 Precious, celestial? Wherefore speaks he this
 To her he hates? And wherefore doth Lysander
 Deny your love, so rich within his soul,
 And tender me, forsooth, affection, 230
 But by your setting on, by your consent?
 What though I be not so in grace as you,
 So hung upon with love, so fortunate,
 But miserable most, to love unloved?
 This you should pity rather than despise. 235

HERMIA

I understand not what you mean by this.

HELENA

Ay, do, perséver, counterfeit sad looks,
 Make mouths upon me when I turn my back ;
 Wink each at other ; hold the sweet jest up.
 This sport, well carried, shall be chronicled. 240
 If you have any pity, grace, or manners,
 You would not make me such an argument.
 But fare ye well : 'tis partly my own fault ;
 Which death or absence soon shall remedy.

LYSANDER

Stay, gentle Helena ; hear my excuse : 245
 My love, my life, my soul, fair Helena!

213 first, like] Qq F¹ *first life* F²⁻⁴ *first life*, Theobald's emendation. 220]
 Qq omit *passionate* CNS follows Qq.

HELENA

O excellent!

HERMIA

Sweet, do not scorn her so.

DEMETRIUS

If she cannot entreat, I can compel.

LYSANDER

Thou canst compel no more than she entreat :

Thy threats have no more strength than her weak prayers. 250

Helen, I love thee ; by my life, I do.

I swear by that which I will lose for thee,

To prove him false that says I love thee not.

DEMETRIUS

I say I love thee more than he can do.

LYSANDER

If thou say so, withdraw, and prove it too. 255

DEMETRIUS

Quick, come!

HERMIA

Lysander, whereto tends all this?

LYSANDER

Away, you Ethiopel!

DEMETRIUS

No, no, sir, you'll

Seem to break loose, take on as you would follow,

250 prayers.] Qq Ff *praise*. Theobald's emendation. 257, 258 No, no, sir, you'll seem to break loose,] Q¹ *No, no: heele Seeme to breake loose*: Q^a, in one line *No, no, hee'l seeme to breake loose*; Ff in one line *No, no, Sir, seeme to breake loose*: As printed in Qq, our l. 257 is one syllable short. Cam concludes that some words, perhaps a whole line, have fallen out, and reads, with dots, *No, no; he'll . . . Seem* etc. Craig and Durham follow. The older editors proposed many emendations, mostly admitting the *Sir* of Ff. D. Wilson (1873), referring to l. 145, assumed *hell* for *hee* and read: *No, no; hell Seems to break loose*; and Bulloch expanded into *Now, now, Sir! Hell's abyss Seems* etc. See Furness, 155-156, who thinks that 'No, no, Sir' refers to Lysander (and not to Hermia's having been called an Ethiopel). Cuninghame thinks that Hermia intervenes to prevent a duel and ascribes the latter part of l. 257, modified, to her *No, no, he'll kill thee!* And Demetrius then continues *Seem to break loose*, etc. Chambers allocates the first half-line of Demetrius' speech to Hermia, thus:

Lysander. [To *Hermia*.] Away, you Ethiopel!

Hermia.

No, no; he'll—

Demetrius. [To *Lysander*.] Seem to break loose etc.

CNS [*No, no he'll*] *Seem to break loose* etc. Kittredge *No, no, sir! You Seem* etc. NCE *No, no; he'll [but] Seem* etc. Although there is no trace in Qq of the Folio *Sir*, Demetrius does so address Lysander in l. 322. With this addition, Demetrius' speech thus becomes a reproach to Lysander for tardiness in following up his challenge, which Lysander answers in l. 266: *Demetrius, I will keep my word with thee*.

But yet come not : you are a tame man, go!

LYSANDER

Hang off, thou cat, thou burr! Vile thing, let loose,
Or I will shake thee from me like a serpent!

260

HERMIA

Why are you grown so rude? What change is this?
Sweet love,—

LYSANDER

Thy love! Out, tawny Tartar, out!
Out, loathed med'cine! O hated potion, hence!

HERMIA

Do you not jest?

HELENA

Yes, sooth; and so do you.

265

LYSANDER

Demetrius, I will keep my word with thee.

DEMETRIUS

I would I had your bond, for I perceive
A weak bond holds you : I'll not trust your word.

LYSANDER

What, should I hurt her, strike her, kill her dead?
Although I hate her, I'll not harm her so.

270

HERMIA

What, can you do me greater harm than hate?
Hate me! Wherefore? O me! what news, my love!
Am not I Hermia? Are not you Lysander?
I am as fair now as I was erewhile.
Since night you loved me; yet since night you left me:
Why, then you left me,—O, the gods forbid!—
In earnest, shall I say?

275

LYSANDER

Ay, by my life;
And never did desire to see thee more.
Therefore be out of hope, of question, doubt;
Be certain, nothing truer. 'Tis no jest
That I do hate thee, and love Helena.

280

HERMIA

O me! you juggler! you canker-blossom!
You thief of love! What, have you come by night

264 med'cine!] Q^a *medicine*; (but the first *i* may have dropped out) Q^a Ff *medicine*; CNS, Kittredge *med' cine*! Cam and others *medicine*! O hated] Qq & hated Ff O *hated* Cam and other modern editors omit *O* but CNS, Kittredge, NCE retain it. *potion*.] Q^a Ff *poison* 279 Therefore] Q^a *Therefore* doubt:] Qq Ff, Cam *of doubt*: Pope's correction. 282 juggler!] Trisyllabic (juggler: see Abbott, 477). Cuninghame points out that the word was so in Chaucer's *House of Fame*, iii 169 *Ther saugh I pleyen logelours*. Furness considers trisyllabic pronunciation a deformity "when an exclamation-mark can take the place of a syllable,"—*i.e.* when a pause for emphasis replaces a syllable.

And stol'n my love's heart from him?

HELENA Fine, i' faith!

Have you no modesty, no maiden shame,
No touch of bashfulness? What, will you tear
Impatient answers from my gentle tongue?
Fie, fie! you counterfeit, you puppet, you!

HERMIA

Puppet? Why so! Ay, that way goes the game.
Now I perceive that she hath made compare
Between our statures; she hath urged her height;
And with her personage, her tall personage,
Her height, forsooth, she hath prevailed with him.
And are you grown so high in his esteem,
Because I am so dwarfish and so low?
How low am I, thou painted maypole? Speak!
How low am I? I am not yet so low
But that my nails can reach unto thine eyes.

HELENA

I pray you, though you mock me, gentlemen,
Let her not hurt me. I was never curst;
I have no gift at all in shrewishness;
I am a right maid for my cowardice.
Let her not strike me. You perhaps may think,
Because she is something lower than myself,
That I can match her.

HERMIA

Lower! hark, again. 305

HELENA

Good Hermia, do not be so bitter with me.
I evermore did love you, Hermia,
Did ever keep your counsels, never wronged you;
Save that, in love unto Demetrius,
I told him of your stealth unto this wood.
He followed you; for love I followed him;
But he hath chid me hence, and threatened me
To strike me, spurn me, nay, to kill me too.
And now, so you will let me quiet go,
To Athens will I bear my folly back,
And follow you no further. Let me go.
You see how simple and how fond I am.

HERMIA

Why, get you gone: who is't that hinders you?

HELENA

A foolish heart, that I leave here behind.

HERMIA

What, with Lysander?

HELENA

With Demetrius.

320

LYSANDER

Be not afraid; she shall not harm thee, Helena.

DEMETRIUS

No, sir, she shall not, though you take her part.

HELENA

When she is angry, she is keen and shrewd!

She was a vixen when she went to school;

And though she be but little, she is fierce.

325

HERMIA

Little again! nothing but low and little!

Why will you suffer her to flout me thus?

Let me come to her.

LYSANDER

Get you gone, you dwarf;

You minimus, of hindering knot-grass made;

You bead, you acorn.

DEMETRIUS

You are too officious

330

In her behalf that scorns your services.

Let her alone: speak not of Helena;

Take not her part; for, if thou dost intend

Never so little show of love to her,

Thou shalt aby it.

LYSANDER

Now she holds me not.

335

Now follow, if thou dar'st, to try whose right,

Of thine or mine, is most in Helena.

DEMETRIUS

Follow! nay, I'll go with thee, cheek by jowl.

Exeunt Lysander and Demetrius.

HERMIA

You, mistress, all this coil is 'long of you!

Nay, go not back.

HELENA

I will not trust you, I,

340

Nor longer stay in your curst company.

Your hands than mine are quicker for a fray,

My legs are longer though, to run away.

Exit.

HERMIA

I am amazed, and know not what to say.

Exit.

323 When she is] Q¹ O when she is Q² Ff O when she's Cam, Craig, Chambers, Cuninghams follow Q²; Kittredge follows Q¹. CNS sees no point in the O, and supposing it to be the e of the prefix *Hele*. misread as o, reads *When she is* Durham, NCE O, when she's 335 aby] Ff abide 336 dar'st,] Cam and others *darest*, 337] Q² here adds: *Exit*. 338 *Exeunt . . . Demetrius*.] Omitted in Qq. 339 'long] Qq Ff long 343 *Exit*.] Omitted in Qq Ff. 344 *Exit*.] Qq Ff *Exeunt*.

OBERON

This is thy negligence : still thou mistak'st,
Or else committ'st thy knaveries wilfully. 345

PUCK

Believe me, king of shadows, I mistook.
Did not you tell me I should know the man
By the Athenian garments he had on?
And so far blameless proves my enterprise, 350
That I have 'nointed an Athenian's eyes;
And so far am I glad it so did sort,
As this their jangling I esteem a sport.

OBERON

Thou seest these lovers seek a place to fight :
Hie therefore, Robin, overcast the night. 355
The starry welkin cover thou anon
With drooping fog, as black as Acheron ;
And lead these testy rivals so astray,
As one come not within another's way.
Like to Lysander sometime frame thy tongue, 360
Then stir Demetrius up with bitter wrong ;
And sometime rail thou like Demetrius ;
And from each other look thou lead them thus,
Till o'er their brows death-counterfeiting sleep
With leaden legs and batty wings doth creep. 365
Then crush this herb into Lysander's eye ;
Whose liquor hath this virtuous property,
To take from thence all error with his might,
And make his eyeballs roll with wonted sight.
When they next wake, all this derision 370
Shall seem a dream and fruitless vision ;
And back to Athens shall the lovers wend,
With league whose date till death shall never end.
Whiles I in this affair do thee employ,
I'll to my queen and beg her Indian boy ; 375
And then I will her charmed eye release
From monster's view, and all things shall be peace.

PUCK

My fairy lord, this must be done with haste,
For night's swift dragons cut the clouds full fast,
And yonder shines Aurora's harbinger ; 380
At whose approach, ghosts, wandering here and there,
Troop home to churchyards : damned spirits all,
That in crossways and floods have burial,

345 mistak'st.] Cam and others *mistakest*, 346 wilfully.] Ff *willingly*. 351
'nointed] Qq Ff *nointed* 374 employ.] Q¹ F⁴ *employ*, Q² *apply*, F¹⁻³ *imply*,

Already to their wormy beds are gone.
 For fear lest day should look their shames upon, 385
 They wilfully themselves exile from light,
 And must for aye consort with black-browed night.

OBERON

But we are spirits of another sort :
 I with the morning's love have oft made sport ;
 And, like a forester, the groves may tread, 390
 Even till the eastern gate, all fiery-red,
 Opening on Neptune with fair blessed beams,
 Turns into yellow gold his salt green streams.
 But, notwithstanding, haste ; make no delay :
 We may effect this business yet ere day. *Exit.* 395

PUCK Up and down, up and down,
 I will lead them up and down.
 I am feared in field and town.
 Goblin, lead them up and down.
 Here comes one. 400

Enter Lysander.

LYSANDER

Where art thou, proud Demetrius? Speak thou now.

PUCK

Here, villain ; drawn and ready. Where art thou?

LYSANDER

I will be with thee straight.

PUCK

Follow me, then,

To plainer ground.

Exit Lysander, as following the voice.

Enter Demetrius.

DEMETRIUS

Lysander! speak again :

Thou runaway, thou coward, art thou fled? 405

Speak! In some bush? Where dost thou hide thy head?

PUCK

Thou coward, art thou bragging to the stars,
 Telling the bushes that thou look'st for wars,
 And wilt not come? Come, recreant! Come, thou child!
 I'll whip thee with a rod : he is defiled 410
 That draws a sword on thee.

DEMETRIUS

Yea, art thou there?

395 *Exit.*] Rowe's addition. 396-399 Up . . . down.] Two lines in Q¹ reading :

Vp & down, vp & down, I will lead them vp & down.

I am feared in field & town. Goblin, lead them vp & downe.

Prose in Q^a Ff. Pope's arrangement. 401 Where . . . now.] Two lines in Ff
 ending Demetrius? . . . now. 403-404 Follow . . . ground.] One line in Qq Ff.
 Theobald's arrangement. 404 *Exit* . . . *voices.*] Added by Cam after Capell.

PUCK

Follow my voice : we'll try no manhood here.

*Exeunt.**Enter Lysander.*

LYSANDER

He goes before me and still dares me on :

When I come where he calls, then he is gone.

The villain is much lighter-heeled than I.

415

I followed fast, but faster he did fly ;

That fallen am I in dark uneven way,

And here will rest me. (*Lies down.*) Come, thou gentle day!

For if but once thou show me thy grey light,

I'll find Demetrius, and revenge this spite.

420

*Sleeps.**Enter Puck and Demetrius.*

PUCK

Ho, ho, ho! Coward, why com'st thou not?

DEMETRIUS

Abide me, if thou dar'st ; for well I wot

Thou runn'st before me, shifting every place,

And dar'st not stand, nor look me in the face.

Where art thou now?

PUCK

Come hither : I am here.

425

DEMETRIUS

Nay, then, thou mock'st me. Thou shalt buy this dear,

If ever I thy face by daylight see.

Now, go thy way. Faintness constraineth me

To measure out my length on this cold bed.

By day's approach look to be visited.

430

*Lies down and sleeps.**Enter Helena.*

HELENA

O weary night, O long and tedious night,

Abate thy hours! Shine comforts from the east,

That I may back to Athens by daylight,

From these that my poor company detest :

And sleep, that sometimes shuts up sorrow's eye,

435

Steal me awhile from mine own company.

Lies down and sleeps.

412 *Enter Lysander.*] Added by Capell. 416] Ff add as stage direction the words: shifting places. 418 (*Lies down.*)] Omitted in Qq. Ff lye down. 420 *Sleeps.*] Added by Capell. *Enter . . . Demetrius.*] Q¹ Robin, and Demetrius. Q² Robin and Demetrius. Ff Enter Robin and Demetrius. 424 dar'st] Cam etc. darrest 426 shalt] Q¹ shat 430 *Lies . . . sleeps.*] Added by Malone. 436 *Lies . . . sleeps.*] Qq Ff Sleepe.

PUCK

Yet but three? Come one more;
Two of both kinds makes up four.
Here she comes, curst and sad:
Cupid is a knavish lad,
Thus to make poor females mad.

440

Enter Hermia.

HERMIA

Never so weary, never so in woe;
Bedabbled with the dew, and torn with briers;
I can no further crawl, no further go;
My legs can keep no pace with my desires.
Here will I rest me till the break of day.
Heavens shield Lysander, if they mean a fray!

445

Lies down and sleeps.

PUCK

On the ground
Sleep sound:
I'll apply
To your eye,
Gentle lover, remedy.

450

Squeezing the juice on Lysander's eye.

When thou wak'st,
Thou tak'st
True delight
In the sight

455

Of thy former lady's eye:
And the country proverb known,
That every man should take his own,
In your waking shall be shown:

460

Jack shall have Jill;
Nought shall go ill;

The man shall have his mare again, and all shall be well. *Exit.*

441 *Enter Hermia.*] Not in Q^a. After l. 440 in F¹. 447 *Lies . . . sleeps.*] Dyce's addition. 448-457 *On . . . eye:*] Four lines in Qq Ff ending *sound: . . . remedy. . . tak'st . . . eye:* Warburton's arrangement. 451 *To your eye,*] Qq Ff omit *To* Rowe's amendment. 452 *Squeezing . . . eye.*] Not in Qq Ff. Rowe's addition. 454 *tak'st*] F²⁻³ *rak'st* 461-462 *Jack . . . ill;*] Qq Ff one line. Johnson's arrangement. Ff at the end of this scene read, as Stage Direction: *They sleep all the Act. This is thought to mean during the interval between acts. According to Greg: EP, 125-6, this stage direction was "necessitated by the belated introduction of divisions into the play."* CNS comments that leaving the lovers to 'sleep' in full view of the audience during the interval is "an absurdity for which Shakespeare cannot be responsible." Rhodes, 71-73, denies that the lovers were so held during the interval and knows of no instance where *act* means 'interval.' 463 *Exit.*] Omitted in Qq Ff.

ACT IV

SCENE I. THE WOOD. LYSANDER, DEMETRIUS, HELENA, AND HERMIA,
LYING ASLEEP.

*Enter Titania and Bottom; Peaseblossom, Cobweb, Moth, Mustardseed,
and other Fairies attending; Oberon behind unseen.*

TITANIA

Come, sit thee down upon this flow'ry bed,
While I thy amiable cheeks do coy,
And stick musk-roses in thy sleek smooth head,
And kiss thy fair large ears, my gentle joy.

BOTTOM Where's Peaseblossom?

5

PEASEBLOSSOM Ready.

BOTTOM Scratch my head, Peaseblossom. Where's Mounsieur
Cobweb?

COBWEB Ready.

BOTTOM Mounsieur Cobweb, good mounsieur, get you your wea- 10
pons in your hand, and kill me a red-hipped humble-bee on the
top of a thistle; and, good mounsieur, bring me the honey-bag.
Do not fret yourself too much in the action, mounsieur; and,
good mounsieur, have a care the honey-bag break not; I would
be loth to have you overflown with a honey-bag, signior. 15
Where's Mounsieur Mustardseed.

MUSTARDEED Ready.

BOTTOM Give me your neaf, Mounsieur Mustardseed. Pray you,
leave your courtesy, good mounsieur.

MUSTARDEED What's your will? 20

BOTTOM Nothing, good mounsieur, but to help Cavalery Cob-
web to scratch. I must to the barber's, mounsieur; for me-
thinks I am marvellous hairy about the face; and I am such a
tender ass, if my hair do but tickle me, I must scratch.

TITANIA

What, wilt thou hear some music, my sweet love? 25

ACT IV] Omitted in Qq. Ff *Actus Quartus* SCENE I... ASLEEP.] We follow
Cam. *Enter* . . . *unseen*.] Qq Ff *Enter* *Queene of Faieries*, and *Clowne*, and
Faieries, and the *king* behinde them. (Q¹ *Faieries*) The speech prefixes in this
Scene in Q¹ are: Tita., Tyta., Ty.; Clown, Clow., Clo.; Pea.; Cob.; Must.; Ob.;
Rob.; These., Thes., The.; Hip.; Egeus, Ege.; Lys.; Deme., Dem.; Her.; Hel.
l flow'ry] Cam and others *flowery* 7 Mounsieur] Rowe, CNS *Monsieur* CNS
notes that 'Mounsieur' was just the old form, and was not intended as a
'mistake' on Bottom's part. Most editors adopt *Monsieur*. 10 get you]
Q¹ Ff *get* 18 neaf,] Qq F¹ *neafe*, F² *newfe*, F³ *newse*, F⁴ *news*, Mounsieur]
Q¹ *Mounuew* 19 courtesy,] Q¹ *curtsie*, Q² F¹, ² *courtesie*, 21 Cavalery]
F²⁻⁴ *Cavalero* 23 marvellous] Q¹ *maruailles* Q² *maruailous* Ff *maruellous*

BOTTOM I have a reasonable good ear in music. Let's have the tongs and the bones.

TITANIA Or say, sweet love, what thou desirest to eat.

BOTTOM Truly, a peck of provender: I could munch your good dry oats. Methinks I have a great desire to a bottle of hay: good 30
hay, sweet hay, hath no fellow.

TITANIA

I have a venturous fairy that shall seek

The squirrel's hoard, and fetch thee thence new nuts.

BOTTOM I had rather have a handful or two of dried peas. But, I pray you, let none of your people stir me: I have an exposition 35
of sleep come upon me.

TITANIA

Sleep thou, and I will wind thee in my arms.

Fairies, be gone, and be all ways away.

Exeunt Fairies.

So doth the woodbine the sweet honeysuckle

Gently entwine; the female ivy so 40

Enrings the barky fingers of the elm.

O, how I love thee! how I dote on thee!

They sleep.

26 Let's] Q¹ Ff *Let vs* 28 desirest] Craig, Durham, CNS, NCE *desir'st* 32, 33] Two lines in Q¹, ending *hoord, . . . nuts*. Three lines in Q¹ Ff ending *Fairy, . . . hoard, . . . nuts*. Hanmer's arrangement. 33 thee thence new] Qq Ff *thee new* We follow Hanmer, as do Craig, Durham, Kittredge, and CNS. Cuningham, following Kinnear *thee newest* (See also Furness, 176, supporting Hanmer). NCE [*for*] *thee new* Cam, Chambers follow Q. 38 all ways] Qq F¹ *alwales* F², *alwayes* F⁴ *always* Theobald's emendation. *Exeunt Fairies.*] Inserted by Capell. 39 woodbine] Woodbine and honeysuckle are one and the same plant (*lonicera periclymenum*). Warburton noted that Florio (*A World of Words*, 1598, p. 210) identifies both words with Italian *madrebosco*: so that identity of meaning existed in Shakespeare's day. Nevertheless, Farmer states (Furness, 178) that "It is certain that the 'woodbine' and the 'honey-suckle' were sometimes considered as different plants." Furness favours Gifford's explanation that the woodbine of Shakespeare is the blue bindweed mentioned by Jonson (*Vision of Delight*, ll. 161-164, in Jonson, vii 468):

Behold!

How the blew Binde-weed doth it selfe Infold

With Honey-suckle, and both these intwine

Themselves with Bryonie, and Jessamine, . . .

NED has Elizabethan examples of the word in both senses, i.e. bindweed etc. and honeysuckle. CNS remarks "We believe that Shakespeare not only meant but actually wrote 'bind weed,' that he formed, however, his *d* like *e* and his *e*'s like *o*'s, as he frequently did . . . and that the compositor therefore thought he saw 'bine wood' in the MS. and took it as an error for 'wood-bine.'" 42 *They sleep.*] Added by Capell.

Enter Puck.

OBERON (*advancing*)

Welcome, good Robin. Seest thou this sweet sight?

For, meeting her of late behind the wood, 45
 Seeking sweet favours for this hateful fool,
 I did upbraid her, and fall out with her;
 For she his hairy temples then had rounded
 With coronet of fresh and fragrant flowers;
 And that same dew, which sometime on the buds 50
 Was wont to swell, like round and orient pearls,
 Stood now within the pretty flowerets' eyes,
 Like tears, that did their own disgrace bewail.
 When I had at my pleasure taunted her,
 And she in mild terms begged my patience, 55
 I then did ask of her her changeling child;
 Which straight she gave me, and her fairy sent
 To bear him to my bower in fairy land.
 And now I have the boy, I will undo
 This hateful imperfection of her eyes. 60
 And, gentle Puck, take this transforméd scalp
 From off the head of this Athenian swain;
 That, he awaking when the other do,
 May all to Athens back again repair,
 And think no more of this night's accidents, 65
 But as the fierce vexation of a dream.
 But first I will release the Fairy Queen.
 Be as thou wast wont to be;
 See as thou wast wont to see.
 Dian's bud o'er Cupid's flower 70
 Hath such force and blessed power.

Now, my Titania; wake you, my sweet queen.

TITANIA

My Oberon! what visions have I seen!
 Methought I was enamoured of an ass.

OBERON

There lies your love.

TITANIA

How came these things to pass? 75

O, how mine eyes do loathe his visage now!

OBERON

Silence awhile. Robin, take off this head.

Enter Puck.] Qq *Enter Robin Goodfellow.* Ff *Enter Robin goodfellow and Oberon.* 43 (*advancing*)] Added by Capell. 43] Two lines in Ff ending Robin: ... *sight?* 46 favours] Q³ F¹ *sauvors* F², ⁸ *savors* F⁴ *favours* 52 flowerets'] Qq Ff flouriets

Titania, music call ; and strike more dead
Than common sleep of all these five the sense.

TITANIA

Music, ho! music, such as charmeth sleep! 80

Music, still.

PUCK

Now, when thou wak'st, with thine own fool's eyes peep.

OBERON

Sound, music! Come, my queen, take hands with me,
And rock the ground whereon these sleepers be.

Now thou and I are new in amity,
And will to-morrow midnight solemnly 85

Dance in Duke Theseus' house triumphantly,
And bless it to all fair prosperity.

There shall the pairs of faithful lovers be

Wedded, with Theseus, all in jollity.

PUCK Fairy king, attend, and mark: 90

I do hear the morning lark.

OBERON Then, my queen, in silence sad,

Trip we after night's shade :

We the globe can compass soon,
Swifter than the wandering moon. 95

TITANIA Come, my lord ; and in our flight,

Tell me how it came this night,

That I sleeping here was found

With these mortals on the ground. *Exeunt.*

Horns winded within.

Enter Theseus, Hippolyta, Egeus, and train.

THESEUS

Go, one of you, find out the forester ; 100

For now our observation is performed,

And since we have the vaward of the day,

My love shall hear the music of my hounds.

Uncouple in the western valley : let them go.

Dispatch, I say, and find the forester. 105

Exit an Attendant.

79 five] Qq F¹, ² *fine* F³, ⁴ *find* Theobald's emendation. 80 ho!] Q¹ *howe*
Music, still.] Not in Qq. Ff Musick still. 81 Now, when thou wak'st,] Q¹
Now, when thou wak'st, Q² F¹ *When thou wak'st*, F²⁻⁴ *When thou awak'st*
87 prosperity.] Q² Ff *posterity*. 93 night's] Q¹ *nights* Q² Ff *the nights* Cam,
Kittredge, NCE *night's* Craig, CNS *the night's* Chambers, Cuninghams *night's*
98] Ff here give stage direction: Sleepers Lye still. *Horns . . . within.*] Q¹:
VVinde horns, Q² Ff: *Winde hornes*. 99 Enter . . . train.] Qq Enter *Theseus*
and all his traine. Ff Enter *Theseus, Egeus, Hippolyta* and all his traine.
105 *Exit an Attendant.*] Added by Dyce.

We will, fair queen, up to the mountain's top,
And mark the musical confusion
Of hounds and echo in conjunction.

HIPPOLYTA

I was with Hercules and Cadmus once,
When in a wood of Crete they bayed the bear 110
With hounds of Sparta : never did I hear
Such gallant chiding ; for, besides the groves,
The skies, the fountains, every region near
Seemed all one mutual cry. I never heard
So musical a discord, such sweet thunder. 115

THESEUS

My hounds are bred out of the Spartan kind,
So flewed, so sanded ; and their heads are hung
With ears that sweep away the morning dew ;
Crook-kneed, and dew-lapped like Thessalian bulls ;
Slow in pursuit, but matched in mouth like bells, 120
Each under each. A cry more tuneable
Was never hollaed to, nor cheered with horn,
In Crete, in Sparta, nor in Thessaly.
Judge when you hear. But, soft ! what nymphs are these ?

EGEUS

My lord, this is my daughter here asleep ; 125
And this, Lysander ; this Demetrius is ;
This Helena, old Nedar's Helena.
I wonder of their being here together.

THESEUS

No doubt they rose up early to observe
The rite of May ; and, hearing our intent, 130
Came here in grace of our solemnity.
But speak, Egeus ; is not this the day
That Hermia should give answer of her choice ?

EGEUS It is, my lord.

THESEUS Go, bid the huntsmen wake them with their horns. 135

*Horns and shout within. Lysander, Demetrius, Helena, and Hermia,
wake and start up.*

Good morrow, friends. Saint Valentine is past.
Begin these wood-birds but to couple now ?

113 fountains.] Kinnear strongly urges that we read *mountains*. Dyce thought Shakespeare may have written *mountains*; but editors generally adhere to the text. 114 Seemed] Qq F¹ *Seeme* F²⁻⁴ *Seem'd* 125] Q¹ omits *is* 128 of their] Q¹ Ff of *this* 135 *Horns . . . up.*] Q¹ Shoute within : they all start vp. Winde hornes. Q¹ is similar. Ff Hornes and they wake. Shout within, they all start vp. We follow Theobald and Cam.

LYSANDER

Pardon, my lord.

They kneel.

THESEUS

I pray you all, stand up.

I know you two are rival enemies :

How comes this gentle concord in the world,

140

That hatred is so far from jealousy,

To sleep by hate, and fear no enmity?

LYSANDER

My lord, I shall reply amazedly,

Half sleep, half waking : but as yet, I swear,

I cannot truly say how I came here ;

145

But, as I think,—for truly would I speak,

And now I do bethink me, so it is,—

I came with Hermia hither. Our intent

Was to be gone from Athens, where we might,

Without the peril of the Athenian law—

150

EGEUS

Enough, enough, my lord ; you have enough.

I beg the law, the law, upon his head.

They would have stol'n away ; they would, Demetrius,

Thereby to have defeated you and me,

You of your wife and me of my consent,

155

Of my consent that she should be your wife.

DEMETRIUS

My lord, fair Helen told me of their stealth,

Of this their purpose hither to this wood ;

And I in fury hither followed them,

Fair Helena in fancy following me.

160

But, my good lord, I wot not by what power,—

But by some power it is,—my love to Hermia,

Melted as the snow, seems to me now

138 *They kneel.*] Not in Qq Ff. Capell added *He*, and the rest, kneel to Theseus. Furness thought this superfluous but Craig, CNS, and Kittredge have a like indication, to precede Theseus's injunction *I pray you all, stand up.* 149, 150 might, . . . law—] Q¹ ends with a comma *lawe*, Q^a Ff end with a full-stop; and in l. 149 they therefore read *might be* Egeus, however, sharply interrupts Lysander's unfinished speech; and we change Q's comma to a dash. Cam, Chambers, Cuninghame *might*, . . . *law*. Craig, CNS, Durham, Kittredge, NCE *might*, . . . *law*— 153 stol'n] Cam and others *stolen* 160 following] Q^a Ff followed 162-4] Qq Ff end these lines at *loue . . . snow*) . . . *gaude*, CNS suspects these lines to be a late marginal insertion. 163] A deficient line. Pope *Is melted* Staunton conjectured *All melted* CNS considers this possible if we suppose the MS. reading 'Herm. al melted' taken for 'Hermia melted' The Q reading is (*melted as the snowe*). Johnson, Steevens, Cuninghame *Melted as is the snow*, Kinnear *Melted as thaws the snow*, Craiq *Melted as doth the*

As the remembrance of an idle gaud,
Which in my childhood I did dote upon; 165
And all the faith, the virtue of my heart,
The object and the pleasure of mine eye,
Is only Helena. To her, my lord,
Was I betrothed ere I saw Hermia:
But, like a sickness, did I loathe this food; 170
But, as in health, come to my natural taste,
Now I do wish it, love it, long for it,
And will for evermore be true to it.

THESEUS

Fair lovers, you are fortunately met.
Of this discourse we more will hear anon. 175
Egeus, I will overbear your will;
For in the temple, by and by, with us
These couples shall eternally be knit:
And, for the morning now is something worn,
Our purposed hunting shall be set aside. 180
Away with us to Athens! three and three,
We'll hold a feast in great solemnity.
Come, Hippolyta.

Exeunt Theseus, Hippolyta, Egeus, and train.

DEMETRIUS

These things seem small and undistinguishable,
Like far-off mountains turned into clouds. 185

HERMIA

Methinks I see these things with parted eye,
When everything seems double.

HELENA

So methinks:

And I have found Demetrius like a jewel,

snow, NCE *Melted as [is] the snow*, Like Cam, Chambers, Durham, CNS, Kittredge, we follow Pope's division of the lines, but retain the Q wording. 169 saw] Qq Ff see Steevens' change. 170 a] Cam and other editors in Chambers, Durham, Kittredge, NCE *a* The expression *like a* has, however, the force of *as in*. 171 But,] Possibly a compositor's error, carried over from l. 170. Hanmer *Yet*, Wright (Clarendon, 133) considered there is some corruption in ll. 170-171, and Furness suggested that *But* in l. 171 had replaced *Now*. Cuninghame *Now* 172 I do] Q^a Ff *do I* 175 we more will hear] Q^a *we will heare more* Ff *we shall heare more* 182, 183] One line in Q¹. 183 *Exeunt . . . train.*] Not in Q¹. Q^a Exit. Ff Exit Duke and Lords. 188 jewel,] Warburton proposed *gemell*, from *gemellus*, a twin; and Theobald adopted it; led, in part, by Hermia's statement that 'everything seems double.' Malone says "Helena, I think, means to say that having found Demetrius unexpectedly, she considered her property in him as insecure as that which a person has in a jewel that he has found by accident." Furness considers this explanation satisfactory. For this and other critical remarks, see Furness, 193.

SCENE II. ATHENS. QUINCE'S HOUSE.

Enter Quince, Flute, Snout, and Starveling.

QUINCE Have you sent to Bottom's house? Is he come home yet?
 STARVELING He cannot be heard of. Out of doubt he is transported.

FLUTE If he come not, then the play is marred: it goes not forward, doth it? 5

QUINCE It is not possible: you have not a man in all Athens able to discharge Pyramus but he.

FLUTE No, he hath simply the best wit of any handicraft man in Athens.

QUINCE Yea, and the best person too; and he is a very paramour for a sweet voice. 10

FLUTE You must say 'paragon': a paramour is, God bless us, a thing of naught.

Enter Snug, the Joiner.

SNUG Masters, the Duke is coming from the temple, and there is two or three lords and ladies more married: if our sport had gone forward, we had all been made men. 15

FLUTE O sweet bully Bottom! Thus hath he lost sixpence a day during his life; he could not have scaped sixpence a day: and the Duke had not given him sixpence a day for playing Pyramus, I'll be hanged; he would have deserved it: sixpence a day in Pyramus, or nothing. 20

Enter Bottom.

BOTTOM Where are these lads? Where are these hearts?

QUINCE Bottom! O most courageous day! O most happy hour!

BOTTOM Masters, I am to discourse wonders: but ask me not what; for if I tell you, I am no true Athenian. I will tell you everything, right as it fell out. 25

QUINCE Let us hear, sweet Bottom.

BOTTOM Not a word of me. All that I will tell you is, that the Duke hath dined. Get your apparel together, good strings to your beards, new ribbons to your pumps; meet presently at the palace; every man look o'er his part; for the short and the long is, our play is preferred. In any case, let Thisby have clean linen; and let not him that plays the lion pare his nails, for they shall hang out for the lion's claws. And, most dear actors, eat no 30

SCENE II. . . . HOUSE.] Added by Capell. *Enter . . . Starveling.*] Qq *Enter Quince, Flute, Thisby*, and the rabble. Ff *Enter Quince, Flute, Thisbie, Snout, and Starveling.* The speech-prefixes in Q¹ are: Quin.; Flut.; Thys., This.; Snug; Bott., Bot. 2 STARVELING] Q¹ Flut. Q² Flute. Ff *Staru. or Star.* 4, 8, 12, 17 FLUTE] Qq F¹ Thys. or This. 25 no] Qq CNS *not* Ff, Cam and others *no* 26 right] Omitted in Ff.

onions nor garlic, for we are to utter sweet breath; and I do not 35
doubt but to hear them say, it is a sweet comedy. No more
words: away! go away! *Exeunt.*

ACT V

SCENE I. ATHENS. THE PALACE OF THESEUS.

Enter Theseus, Hippolyta, Philostrate, Lords, and Attendants.

HIPPOLYTA

'Tis strange, my Theseus, that these lovers speak of.

THESEUS

More strange than true: I never may believe
These antique fables, nor these fairy toys.
Lovers and madmen have such seething brains,
Such shaping fantasies, that apprehend 5
More than cool reason ever comprehends.
The lunatic, the lover and the poet
Are of imagination all compact.
One sees more devils than vast hell can hold:
That is, the madman. The lover, all as frantic, 10
Sees Helen's beauty in a brow of Egypt.
The poet's eye, in a fine frenzy rolling,
Doth glance from heaven to earth, from earth to heaven;
And as imagination bodies forth
The forms of things unknown, the poet's pen 15
Turns them to shapes, and gives to airy nothing
A local habitation and a name.
Such tricks hath strong imagination,
That, if it would but apprehend some joy,

37 go away!] Qq Ff go away. Theobald, followed by many editors *go, away*. Craig *go; away*. *Exeunt.*] Omitted in Qq. ACT V] Omitted in Qq. Ff Actus Quintus. SCENE I.] Added by Rowe. ATHENS . . . THESEUS.] Added by Cam after Theobald. *Enter . . . Attendants.*] Qq *Enter Theseus, Hyppolita, and Philostrate.* (Q¹ Hippolita.) Ff *Enter Theseus, Hippolita, Egeus and his Lords.* The speech-prefixes in Q¹ are: Hip., Hyp., Dutchesse, Dutch., Dut.; These., The., Duke, Duk.; Lysan., Lys.; Philostrate, Philost., Phil., Phi.; Prologue, Pro. (*for Quince*); Demet., Deme., Dem., De.; Wall, Wal. (*for Snout*); Pyra., Pyr., Py. (*for Bottom*); This., Thy., Th. (*for Flute*); Lyon (*for Snug*); Moone, Moon (*for Starveling*); Puck, Robin; Ob.; Tita. 3 antique] Q¹ F¹, ² *anticke* F², ⁴ *antick* 5, 6 apprehend More than] Qq Ff divide differently *apprehend more, Then* 5-8] In Q¹ three lines, ending *more, . . . lunatick, . . . compact* 12, 13] Q¹ ends these lines at *glance . . . and as* Q¹ F¹ at *glance . . . to heaven.* 14-18] Four lines in Qq Ff ending *things . . . shapes, . . . habitation, . . . imagination*, Rowe's arrangement.

It comprehends some bringer of that joy ;
Or in the night, imagining some fear,
How easy is a bush supposed a bear!

HIPPOLYTA

But all the story of the night told over,
And all their minds transfigured so together,
More witnesseth than fancy's images,
And grows to something of great constancy ;
But, howsoever, strange and admirable.

THESEUS

Here come the lovers, full of joy and mirth.

Enter Lysander, Demetrius, Hermia, and Helena.

Joy, gentle friends! joy and fresh days of love
Accompany your hearts!

LYSANDER

More than to us

Wait in your royal walks, your board, your bed!

THESEUS

Come now ; what masques, what dances shall we have,
To wear away this long age of three hours
Between our after-supper and bed-time?
Where is our usual manager of mirth?
What revels are in hand? Is there no play,
To ease the anguish of a torturing hour?
Call Philostrate.

PHILOSTRATE Here, mighty Theseus.

THESEUS Say, what abridgement have you for this evening?

What masque? what music? How shall we beguile
The lazy time, if not with some delight?

PHILOSTRATE

There is a brief how many sports are ripe :
Make choice of which your Highness will see first.
Giving a paper.

THESEUS (*reads*)

'The battle with the Centaurs, to be sung

28 *Enter ... Helena.*] Qq Ff *Enter lovers: Lysander ... Helena.* 29] Qq F¹ carry of love to beginning of l. 30. 30, 31] More ... bed! Prose in Qq F¹. 33-38] In Q¹ four lines ending *betweene ... manager ... play, ... Philostrate.* 34 our] Qq Or 37, 38 To ... Philostrate.] One line in Q¹. 38 Philostrate.] Ff Egeus. 38, 42, 61, 72 PHILOSTRATE] Ff Ege. Grant White and Cam think the substitution of Egeus in Ff was probably caused by one actor playing both parts. While, however, l. 106 is allocated in F to Egeus, l. 76 is allotted to Philostrate, apparently because the copy for F had not here been altered. 42 ripe:] Q⁸ Ff *rife*: 43 *Giving a paper.*] Added by Theobald. 44 THESEUS] This speech (44-60) is assigned in Qq entirely to Theseus; but in Ff Lysander reads the paper and Theseus comments on it. Theobald restored the Quarto arrangements and added (*reads*). (See Furness, 205.)

By an Athenian eunuch to the harp.' 45
 We'll none of that : that have I told my love,
 In glory of my kinsman Hercules.

(Reads)

'The riot of the tipsy Bacchanals,
 Tearing the Thracian singer in their rage.'
 That is an old device ; and it was played 50
 When I from Thebes came last a conqueror.

(Reads)

'The thrice three Muses mourning for the death
 Of Learning, late deceased in beggary.'
 That is some satire, keen and critical,
 Not sorting with a nuptial ceremony. 55

(Reads)

'A tedious brief scene of young Pyramus
 And his love Thisbe ; very tragical mirth.'
 Merry and tragical ! tedious and brief !
 That is, hot ice and wondrous strange snow.
 How shall we find the concord of this discord? 60

PHILOSTRATE

A play there is, my lord, some ten words long,
 Which, is as brief as I have known a play ;
 But by ten words, my lord, it is too long,
 Which makes it tedious ; for in all the play
 There is not one word apt, one player fitted. 65
 And tragical, my noble lord, it is ;
 For Pyramus therein doth kill himself.
 Which, when I saw rehearsed, I must confess,
 Made mine eyes water ; but more merry tears
 The passion of loud laughter never shed. 70

THESEUS

What are they that do play it?

PHILOSTRATE

Hard-handed men, that work in Athens here,
 Which never laboured in their minds till now ;

58-60] Three lines in Q¹ ending *Ise*, . . . *concord* . . . *discord*? Q³ Ff: Prose. 59 wondrous strange] Q¹ *wondrous strange* Many emendations of *strange* have been proposed, the idea being that, following 'hot ice' some antithesis was intended. Hammer adopted *scorching snow*. Capell *strange black snow*. Staunton and Dyce *swarthy snow*. Knight, Cowden Clarke and Furness supported the text as it stands. Cam, Craig, Chambers, Durham, Kittredge, NCE *wondrous strange* (Craig *wonderous*) Cuninghame *wondrous stained* CNS retains *wondrous strange* but thinks, p. 143, that Shakespeare probably wrote *flaming* (first suggested by Joicey in *Notes and Queries*, Feb. 11, 1893), which in a cramped marginal addition might easily be read as 'straing,' that being Shakespeare's spelling of 'strange.' 66-70] Qq F¹ and the lines Pyramus, . . . *saw* . . . *water*; . . . *laughter* . . . *shed*.

And now have toiled their unbreathed memories
With this same play, against your nuptial. 75

THESEUS

And we will hear it.

PHILOSTRATE

No, my noble lord ;

It is not for you. I have heard it over ;
And it is nothing, nothing in the world,
Unless you can find sport in their intents,
Extremely stretched and conned with cruel pain, 80
To do you service.

THESEUS

I will hear that play ;

For never anything can be amiss,
When simpleness and duty tender it.
Go, bring them in : and take your places, ladies.

Exit Philostrate.

HIPPOLYTA

I love not to see wretchedness o'ercharged,
And duty in his service perishing. 85

THESEUS

Why, gentle sweet, you shall see no such thing.

HIPPOLYTA

He says they can do nothing in this kind.

THESEUS

The kinder we, to give them thanks for nothing.
Our sport shall be to take what they mistake : 90
And what poor duty cannot do, noble respect
Takes it in might, not merit.

Where I have come, great clerks have purposed
To greet me with premeditated welcomes ;
Where I have seen them shiver and look pale, 95

Make periods in the midst of sentences,
Throttle their practised accent in their fears,
And, in conclusion, dumbly have broke off,
Not paying me a welcome. Trust me, sweet,
Out of this silence yet I picked a welcome : 100
And in the modesty of fearful duty
I read as much as from the rattling tongue

76 PHILOSTRATE] Qq Ff Phi. 76, 77] Qq Ff end at *heare it . . . heard* 77-80]
Daniel, 35, would arrange as follows :

*No, my noble lord, it is not for you,
Unless you can find sport in their intents
To do you service. I have heard it o'er,
And it is nothing, nothing in the world,
Extremely stretch'd and conn'd with cruel pain.*

Gould suggested transposing ll. 79, 80. 81-83 I . . . it.] Two lines in Qq Ff,
ending *thing . . . it*. Rowe's correction. 84 *Exit Philostrate.*] Added by Pope.

Of saucy and audacious eloquence.
 Love, therefore, and tongue-tied simplicity
 In least speak most, to my capacity.

105

Enter Philostrate.

PHILOSTRATE

So please your Grace, the Prologue is addressed.

THESEUS Let him approach.

Flourish of trumpets.

Enter Quince for the Prologue.

QUINCE (PROLOGUE)

If we offend, it is with our good will.

That you should think, we come not to offend,

But with good will. To show our simple skill,

110

That is the true beginning of our end.

Consider then, we come but in despite.

We do not come, as minding to content you,

Our true intent is. All for your delight,

We are not here. That you should here repent you,

115

The actors are at hand : and, by their show,

You shall know all, that you are like to know,

THESEUS

This fellow doth not stand upon points.

LYSANDER He hath rid his prologue like a rough colt ; he knows
 not the stop. A good moral, my lord : it is not enough to speak, 120
 but to speak true.

HIPPOLYTA Indeed he hath played on his prologue like a child on
 a recorder ; a sound, but not in government.

THESEUS His speech was like a tangled chain ; nothing impaired,
 but all disordered. Who is next? 125

*Enter Bottom, Flute, Snout, Starveling and Snug as Pyramus and
 Thisbe, Wall, Moonshine, and Lion, respectively.*

105 *Enter Philostrate.*] Added by Capell. 106 PHILOSTRATE] Q¹ Philost. Ff Egeus. 107 *Flourish of trumpets.*] Not in Qq. Ff Flor. Trum. *Enter ... Prologue.*] Qq Enter the Prologue. F¹,^a Enter the Prologue. Quince. F³,^a Enter Prologue. Quince. 108-117] The main point here lying in the punctuation, we have adhered to that of Q¹. Many editors have made small changes in it. 122 his] Qq *this* 125 *Enter ... respectively.*] Q¹ Enter Pyramus, and Thisby, and Wall, and Moone-shine, and Lyon. Q³ Enter Pyramus and Thisby, Wall, Moone-shine, and Lyon. Ff here have as Stage Directions: Tawyer with a Trumpet before them. Enter Pyramus and Thisby, Wall, Moon-shine, and Lyon. Halliwell-Phillips (*Outlines*, 500) showed that Tawyer, an actor, was buried at St. Saviour's in June, 1625, and was then described in the register as 'William Tawier, Mr Heminges man.' See Chambers: ES, ii 345, Furness, 214-5. For the entry of Quince's troupe Capell inserted *Enter ... as in dumb show*. CNS has a note on Quince as *Prologue*, his part being in effect 'Presenter,' explaining the dumb-show and so rendering the play superfluous (CNS, 145).

QUINCE (PROLOGUE)

Gentles, perchance you wonder at this show ;
 But wonder on, till truth make all things plain.
 This man is Pyramus, if you would know ;
 This beauteous lady Thisby is certain.
 This man, with lime and rough-cast, doth present 130
 Wall, that vile Wall which did these lovers sunder ;
 And through Wall's chink, poor souls, they are content
 To whisper. At the which let no man wonder.
 This man, with lantern, dog, and bush of thorn,
 Presenteth Moonshine ; for, if you will know, 135
 By moonshine did these lovers think no scorn
 To meet at Ninus' tomb, there, there to woo.
 This grisly beast, which Lion hight by name,
 The trusty Thisby, coming first by night,
 Did scare away, or rather did affright ; 140
 And, as she fled, her mantle she did fall,
 Which Lion vile with bloody mouth did stain.
 Anon comes Pyramus, sweet youth and tall,
 And finds his trusty Thisby's mantle slain :
 Whereat, with blade, with bloody blameful blade, 145
 He bravely broached his boiling bloody breast ;
 And Thisby, tarrying in mulberry shade,
 His dagger drew, and died. For all the rest,
 Let Lion, Moonshine, Wall, and lovers twain
 At large discourse, while here they do remain. 150

Exeunt Quince, etc., as Prologue, Pyramus, Thisbe, Lion, and Moonshine.

THESEUS I wonder if the lion be to speak.

DEMETRIUS No wonder, my lord : one lion may, when many asses
 do.

SNOUT (WALL)

In this same interlude it doth befall
 That I, one Snout by name, present a wall ; 155
 And such a wall, as I would have you think,
 That had in it a crannied hole or chink,
 Through which the lovers, Pyramus and Thisby,

134 lantern,] Q¹ *lanterne*, Q² Ff *Lanthorne*, Cam, Craig, Cuninghame *lanthorn*,
 138 grisly] F¹ *grizy* 139] There being no rhyme to *name*, Theobald and
 Malone thought a line had dropped out after 139 ; and Cuninghame left a space
 for it. The Cowden Clarkes thought the defective rhyming was intentional,
 as being in the style of the doggerel here parodied ; and Furness, 216, agreed
 with them. 140 scare] Qq F¹, ² *scarre* 144 trusty] Omitted in F¹. F²⁻⁴ *gentle*
 150 *Exeunt* . . . *Moonshine*.] Q¹ Exit *Lyon*, *Thysby*, and *Mooneshine* (after 153).
 Q² Exit *Lyon*, *Thisby*, and *Mooneshine* (after 153). Ff Exit all but Wall (after
 150). Ff Exit *Lyon*, *Thisbie*, and *Mooneshine* (after 153). 155 Snout] Qq *Flute*

Did whisper often very secretly.

This loam, this rough-cast, and this stone, doth show 160

That I am that same wall; the truth is so:

And this the cranny is, right and sinister,

Through which the fearful lovers are to whisper.

THESEUS Would you desire lime and hair to speak better?

DEMETRIUS It is the wittiest partition that ever I heard discourse, 165
my lord.

THESEUS Pyramus draws near the wall: silence!

Enter Bottom (Pyramus).

BOTTOM (PYRAMUS)

O grim-looking night! O night with hue so black!

O night, which ever art when day is not!

O night, O night! alack, alack, alack, 170

I fear my Thisby's promise is forgot!

And thou, O wall, O sweet, O lovely wall,

That stand'st between her father's ground and mine!

Thou wall, O wall, O sweet and lovely wall,

Show me thy chink, to blink through with mine eyne! 175

Snout (Wall) holds up his fingers.

Thanks, courteous wall: Jove shield thee well for this!

But what see I? No Thisby do I see.

O wicked wall, through whom I see no bliss!

Cursed be thy stones for thus deceiving me!

THESEUS The wall, methinks, being sensible, should curse again. 180

BOTTOM (PYRAMUS) No, in truth, sir, he should not. 'Deceiving
me' is Thisby's cue: she is to enter now, and I am to spy her
through the wall. You shall see, it will fall pat as I told you.
Yonder she comes.

Enter Flute (Thisbe).

FLUTE (THISBE)

O wall, full often hast thou heard my moans, 185

For parting my fair Pyramus and me!

My cherry lips have often kissed thy stones,

Thy stones with lime and hair knit up in thee.

BOTTOM (PYRAMUS)

I see a voice: now will I to the chink,

167 *Enter ... (Pyramus).*] Not in Qq. Ff *Enter Pyramus.* 172 O sweet, O] Ff *thou sweet and* 175 *Snout ... fingers.*] Not in Qq Ff. Added by Ed. after Capell. 181-184] Four lines in Qq Ff ending *Deceiving me ... spy ... fall ... comes.* Pope's arrangement. (Q¹ ends first line in *is*) 182 now,] Omitted in Ff. 183 fall] F¹ *fall.* 184] In Ff *Enter Thisbe* precedes the line *Pat ... comes.* 188 knit up in thee.] Qq *knit now againe.* Ff *knit vp in thee.* CNS considers that 'now againe' could not be a misprint for 'vp in thee,' and thinks it likely that the nonsense of Q conceals a reading different from that in F. 189 see] F²⁻⁴ *heare*

To spy and I can hear my Thisby's face. 190
Thisby!

FLUTE (THISBE)

My love! thou art my love, I think.

BOTTOM (PYRAMUS)

Think what thou wilt, I am thy lover's grace;
And, like Limander, am I trusty still.

FLUTE (THISBE)

And I like Helen, till the Fates me kill. 195

BOTTOM (PYRAMUS)

Not Shafalus to Procrus was so true.

FLUTE (THISBE)

As Shafalus to Procrus, I to you.

BOTTOM (PYRAMUS)

O, kiss me through the hole of this vile wall!

FLUTE (THISBE)

I kiss the wall's hole, not your lips at all.

BOTTOM (PYRAMUS)

Wilt thou at Ninny's tomb meet me straightway? 200

FLUTE (THISBE)

'Tide life, 'tide death, I come without delay.

Exeunt Bottom and Flute as Pyramus and Thisbe.

SNOUT (WALL)

Thus have I, wall, my part discharged so;

And, being done, thus wall away doth go. *Exit.*

THESEUS Now is the wall down between the two neighbours.

190 hear] F²⁻⁴ see 190, 191] One line in Qq Ff. Rowe's change. 192 My love! . . . think.] Qq Ff *My love thou art, my love I thinke.* (Q² Ff *Loue*). 195 F¹, ², ⁴ omit *I*. 201 *Exeunt . . . Thisbe.*] Added by Ed. after Capell. 203 *Exit.*] Not in Qq. Ff *Exit Clow*. 204, 208, etc. to the end. THESEUS] Qq Ff *Duk. or Du. or Duke*. 204 *wall down*] Qq *Moon vsed Ff morall downe* Pope adopted *mural down* and this has had a great following, including Cam, Craig, Chambers, Durham, Kittredge. Wright, though he adopts the reading, says "The folio reading is evidently corrupt, and Pope's emendation so far as I am aware has no evidence in its favour. Perhaps the quarto reading 'Now is the Moon vsed' is a corruption of a stage direction, and the reading of the folios may have arisen from an attempt to correct in manuscript the words in a copy of the quarto by turning 'Moon' into 'Wall,' the result being a compound having the beginning of one word and the end of the other . . . Having regard therefore to the double occurrence of the word 'wall' in the previous speech and its repetition by Demetrius, I cannot but think that Theseus said 'Now is the wall down between the two neighbours'." There is no other instance of *mural* in Shakespeare. Theobald thought that the poet wrote 'now is the mure all down' etc.; and Cuninghame adopted this, pointing out that *mure* for *wall* occurs in *2 Henry IV* iv 119. Grant White supported the Folio *morall*. For other explanations, see Furness, 221. CNS adheres to the Q reading, and thinks there may be a double meaning in the words. Onions glosses *mural*

DEMETRIUS No remedy, my lord, when walls are so wilful to hear 205
without warning.

HIPPOLYTA This is the silliest stuff that ever I heard.

THESEUS The best in this kind are but shadows; and the worst
are no worse, if imagination amend them.

HIPPOLYTA It must be your imagination then, and not theirs. 210

THESEUS If we imagine no worse of them than they of them-
selves, they may pass for excellent men. Here come two noble
beasts, in a man and a lion.

Enter Snug and Starveling as Lion and Moonshine.

SNUG (LION)

You, ladies, you, whose gentle hearts do fear
The smallest monstrous mouse that creeps on floor, 215

May now perchance both quake and tremble here,

When lion rough in wildest rage doth roar.

Then know that I, as Snug the joiner, am

A lion fell, nor else no lion's dam;

For, if I should as lion come in strife 220

Into this place, 'twere pity on my life.

THESEUS A very gentle beast, and of a good conscience.

DEMETRIUS The very best at a beast, my lord, that e'er I saw.

LYSANDER This lion is a very fox for his valour.

THESEUS True; and a goose for his discretion. 225

DEMETRIUS Not so, my lord; for his valour cannot carry his dis-
cretion; and the fox carries the goose.

THESEUS His discretion, I am sure, cannot carry his valour; for
the goose carries not the fox. It is well: leave it to his discretion,
and let us listen to the moon. 230

as from Pope with the addition (Ff. *morall*; ? read 'wall'). Adopting *down* from the text of the Folios, we read *wall down* which is supported by Collier, Wright and Onions. NCE *moon used* 207, 210, etc. to the end. HIPPOLYTA] Qq Ff Dutch. or Dut. or Dutchesse 207 ever] Q^a Ff *ere* 213 beasts, in a man] Qq Ff *beasts, in a man* As, immediately afterwards, we have 'Enter Lion and Moonshine,' Theobald thought it probable "that our author wrote 'in a moon and a lion.'" Wright adheres to *man* in Cam. and Clarendon edns., but thinks Theobald's emendation very plausible as Theseus says a few lines lower down "let us listen to the moon." On the whole, *man* has been favoured, but CNS reads *moon*. Apart from this, the question of the comma arises. It has been usual to shift it to follow *in*. Wright, after having so done, reverted, and explained "In here signifies 'in the character of'"; and he drew attention to iv ii 20. Cam, Craig, Chambers, Cuningham, Durham, Kittredge, NCE *beasts in, a man* CNS *beasts in, a moon* 218 as] Qq as Ff *one* Cam, Craig, Chambers, Cuningham, Durham, Kittredge *one* CNS, NCE as 219 lion fell,] Qq *Lyon fell*, Ff *Lion fell*, Hyphenated in Cam but not in Clarendon. Craig, Chambers, Durham, *lion-fell*, Cuningham, CNS, Kittredge, NCE *lion fell*. 221 on] Ff of

STARVELING (MOONSHINE)

This lanthorn doth the hornéd moon present ;—

DEMETRIUS He should have worn the horns on his head.

THESEUS He is no crescent, and his horns are invisible within the circumference.

STARVELING (MOONSHINE)

This lanthorn doth the hornéd moon present ; 235

Myself the man i' th' moon do seem to be.

THESEUS This is the greatest error of all the rest: the man should be put into the lanthorn. How is it else the man i' th' moon?

DEMETRIUS He dares not come there for the candle ; for, you see, 240 it is already in snuff.

HIPPOLYTA I am aweary of this moon : would he would change!

THESEUS It appears, by his small light of discretion, that he is in the wane ; but yet, in courtesy, in all reason, we must stay the time. 245

LYSANDER Proceed, Moon.

STARVELING (MOONSHINE) All that I have to say, is, to tell you that the lanthorn is the moon ; I, the man i' th' moon ; this thorn-bush, my thorn-bush ; and this dog, my dog.

DEMETRIUS Why, all these should be in the lanthorn ; for all 250 these are in the moon. But, silence! here comes Thisbe.

Enter Flute (Thisbe).

FLUTE (THISBE)

This is old Ninny's tomb. Where is my love?

SNUG (LION) (*roaring*)

Oh—

Thisbe runs off.

DEMETRIUS Well roared, Lion.

THESEUS Well run, Thisbe. 255

HIPPOLYTA Well shone, Moon. Truly, the moon shines with a good grace.

The Lion shakes Thisbe's mantle, and exit.

THESEUS Well moused, Lion.

DEMETRIUS And then came Pyramus.

LYSANDER And so the lion vanished. 260

Enter Bottom (Pyramus).

236 i' th'] Cam, Craig, Cuningham, Durham i' the Chambers in the CNS, Kittredge, NCE i' th' 238 lanthorn.] Cam, Cuningham, Durham, CNS, NCE lantern. i' th'] Cam and others i' the Chambers in the 248 i' th'] Cam and others i' the Chambers, Durham in the 250, 251 for all these] Q^s Ff for they 251 Enter . . . (Thisbe).] Qq Ff Enter Thisby. 253 (*roaring*) . . . Thisbe runs off.] Not in Qq. Ff The Lion roares, Thisby runs off. 257 The Lion . . . exit.] Added by Capell.

BOTTOM (PYRAMUS)

Sweet Moon, I thank thee for thy sunny beams;
 I thank thee, Moon, for shining now so bright;
 For, by thy gracious, golden, glittering gleams,
 I trust to take of truest Thisby sight.

But stay, O spite! 265

But mark, poor knight,
 What dreadful dole is here!

Eyes, do you see?

How can it be?

O dainty duck! O dear! 270

Thy mantle good,
 What, stained with blood!

Approach, ye Furies fell!

O Fates, come, come,

Cut thread and thrum; 275

Quail, crush, conclude, and quell!

THESEUS This passion, and the death of a dear friend, would go
 near to make a man look sad.

HIPPOLYTA Beshrew my heart, but I pity the man.

BOTTOM (PYRAMUS)

O wherefore, Nature, didst thou lions frame? 280

Since lion vile hath here deflowered my dear:

Which is—no, no—which was the fairest dame

That lived, that loved, that liked, that looked with cheer.

Come, tears, confound;

Out, sword, and wound 285

The pap of Pyramus;

Ay, that left pap,

Where heart doth hop:

Stabs himself.

Thus die I, thus, thus, thus.

Now am I dead, 290

Now am I fled;

My soul is in the sky.

263 gleams,] Qq F¹ *beames*, F²⁻⁴ *streams*, Knight's conjecture. He printed *streams*; but noted that if the editor of F¹ "had put *gleams*, the ridicule of excessive alliteration would have been carried further." *gleams* is generally accepted. CNS thinks that the compositor probably caught the word *beames* from l. 261 above. Craig *streams*, Durham *beams*, 264 take] Ff *taste* Thisby] Ff Thisbles 265-276] Eight lines in Qq Ff, ending *knight*, ... *here*? ... *bee*! ... *deare*! ... *blood*? ... *fell*, ... *thrumme*, ... *quell*. Pope's arrangement. 273 ye] Ff *you* 277, 278] Verse in Ff, ending *friend*, ... *sad*. 284-295] Seven lines in Qq Ff, ending *wound* ... Pyramus: ... *hoppe*. ... *thus*. ... *sky*. ... *flight*, ... *dy*. Pope's arrangement. 288 *Stabs himself*.] Added by Dyce.

Tongue, lose thy light;
Moon, take thy flight:

Exit Starveling (Moonshine).

Now die, die, die, die, die.

295

Dies.

DEMETRIUS No die, but an ace, for him; for he is but one.

LYSANDER Less than an ace, man; for he is dead; he is nothing.

THESEUS With the help of a surgeon he might yet recover, and
yet prove an ass.

HIPPOLYTA How chance Moonshine is gone before Thisbe comes 300
back and finds her lover?

THESEUS She will find him by starlight. Here she comes; and
her passion ends the play.

Enter Flute (Thisbe).

HIPPOLYTA Methinks she should not use a long one for such a
Pyramus: I hope she will be brief. 305

DEMETRIUS A mote will turn the balance, which Pyramus, which
Thisbe, is the better; he for a man, God warrant us; she for a
woman, God bless us.

LYSANDER She hath spied him already with those sweet eyes.

DEMETRIUS And thus she means, videlicet:— 310

FLUTE (THISBE)

Asleep, my love?

What, dead, my dove?

O Pyramus, arise!

Speak, speak. Quite dumb?

Dead, dead? A tomb

315

Must cover thy sweet eyes.

294 *Exit*. . .] Added by Ed. after Capell. 295 *Dies*.] Capell's addition. 296 die] Capell's note on this is "To make even a lame conundrum of this, you are to suppose that 'die' implies two, as if it came from *duo*." (Furness, 231). But *die* was the singular of the plural *dice* as in *Timon*, v iv 34: "the hazard of the spotted die." Thus the pun is upon the verb *die*, and the substantives *die* and *ace*. 299 yet prove] Q^a Ff omit *yet*. Most editors omit this *yet*. Kittredge, NCE include it. 303 *Enter* . . . (*Thisbe*).] Not in Qq. Ff after 301 *Enter Thisbe*. 306 mote] Qq Ff *moth* 307, 308, he for a man . . . God bless us.] Ff omit these words on account, according to Collier, of the Statute 3 Jac. I ch. 21; which act was, of course, not in existence when Q¹ was printed. 307 warrant] Qq *warnd* Collier *warrant* CNS and Kittredge *warr'nd* Of *warnd* CNS says "This is undoubtedly, we think, a Shakespearian form; it recurs as 'warn't' in *Ham.* I ii 243." 310 means,] Qq Ff *meanes* or *means* Theobald, Craig, NCE *moans*, 311-334] 16 lines in Qq Ff, ending *doue?* . . . *arise*, . . . *tumbe* . . . *eyes* . . . *nose*, . . . *cheekes* . . . *mone*: . . . *leekes* . . . *mee*, . . . *milke*, . . . *shore* . . . *silke* . . . *sword*, . . . *imbrew* . . . *ends*; . . . *adieu*. 315 tomb] Q¹ *tumbe*

These lily lips,
 This cherry nose,
 These yellow cowslip cheeks,
 Are gone, are gone. 320
 Lovers, make moan!
 His eyes were green as leeks.
 O Sisters Three,
 Come, come to me,
 With hands as pale as milk; 325
 Lay them in gore,
 Since you have shore
 With shears his thread of silk.
 Tongue, not a word:
 Come, trusty sword; 330
 Come, blade, my breast imbrue!
Stabs herself.
 And, farewell, friends.
 Thus Thisby ends:
 Adieu, adieu, adieu.
Dies.

THESEUS Moonshine and Lion are left to bury the dead. 335
 DEMETRIUS Ay, and Wall too.

BOTTOM (*starting up*) No, I assure you; the wall is down that
 parted their fathers. Will it please you to see the epilogue, or to
 hear a Bergomask dance between two of our company?

THESEUS No epilogue, I pray you; for your play needs no excuse. 340
 Never excuse; for when the players are all dead, there need none
 to be blamed. Marry, if he that writ it had played Pyramus and
 hanged himself in Thisbe's garter, it would have been a fine
 tragedy: and so it is, truly; and very notably discharged. But,
 come, your Bergomask: let your epilogue alone. 345

A dance.

The iron tongue of midnight hath told twelve:
 Lovers, to bed; 'tis almost fairy time.

317, 318 These . . . nose,] According to the rhyme-scheme, these two lines
 should rhyme, and have been subjected to many amendments to that end.
 Theobald proposed *lily brows* Farmer *These lips lily, This nose cherry*; etc.
 Modern editors mostly adhere to Qq Ff; but Cunningham has *These lily mows*
 (= *mouths*, used in burlesque for *lips*). Furness, 233, is intolerant of these
 changes and remarks "Of all tastes, that of converting the intentional nonsense
 of this interlude into sense seems to me the most needless." 331 *Stabs herself.*
 Added by Dyce. 334 *Dies.*] Added by Theobald. 337 (*starting up*)] Added
 by Capell. 342 Marry,] Q¹ *Mary*, 343 hanged] Ff *hung* 345 *A dance.*
 Added by Ed. after Rowe.

I fear we shall out-sleep the coming morn,
 As much as we this night have overwatched.
 This palpable-gross play hath well beguiled 350
 The heavy gait of night. Sweet friends, to bed.
 A fortnight hold we this solemnity,
 In nightly revels and new jollity. *Exeunt.*

Enter Puck.

PUCK Now the hungry lion roars,
 And the wolf behowls the moon;
 Whilst the heavy ploughman snores, 355
 All with weary task fordone.
 Now the wasted brands do glow,
 Whilst the screech-owl, screeching loud,
 Puts the wretch that lies in woe 360
 In remembrance of a shroud.
 Now it is the time of night,
 That the graves, all gaping wide,
 Every one lets forth his sprite,
 In the church-way paths to glide: 365
 And we fairies, that do run
 By the triple Hecate's team,
 From the presence of the sun,
 Following darkness like a dream,
 Now are frolic. Not a mouse 370
 Shall disturb this hallowed house.
 I am sent with broom before,
 To sweep the dust behind the door.

Enter Oberon and Titania with their train.

OBERON Through the house give glimmering light,
 By the dead and drowsy fire: 375
 Every elf and fairy sprite
 Hop as light as bird from brier;
 And this ditty, after me,
 Sing, and dance it trippingly.
 TITANIA First, rehearse your song by rote, 380

353 *Enter Puck.*] Q¹ *Enter Pucke.* 355 behowls] Qq Ff *beholds* Theobald's emendation. 373 *Enter . . . train.*] Qq *Enter King and Queene of Fairies, with all their traine.* Ff omit all 374 Through] Grant White and Cuninghame following him *Though* CNS urges that this particular part of the play (ll. 374-406) was written for a performance in the great chamber of some private house; and the fairies, departing on Oberon's bidding, seemed to go on a mission of consecration from chamber to chamber, lighting their tapers at the hall fire. White's emendation simply means that *though* the fire was dead and drowsy, the fairies were to hop as light as bird from brier: but the original *Through* is generally retained. 380 your] Q¹ Ff *this*

383 *The Song*.] Heading in Ff where ll. 384-406 are printed in italics with no speech-prefix. No heading in Qq where the lines are allotted to Oberon. Johnson restored the lines to Oberon but considered that the two songs (referred to by Oberon and Titania) were lost (Johnson, 71). Mr. Richard Noble (*Shakespeare's Use of Song*, 1923, 55) solved this problem. There is only one song and the lines beginning 'Now until the break of day' are the song in question, accompanied by dancing. Oberon begins it solo and the fairies apparently take up the words at l. 386: *To the best bride-bed will we*, and probably end their part with l. 397. See also CNS, 152. 402, 403] These lines are in reverse order in Qq Ff. Their transposition was suggested by C.R.W. in *The Illustrated News*, May, 1856 (Note in Cam, 331; Furness, 241). The transposition is made in Chambers, Cunningham, CNS, Kittredge, NCE. 404, 405] One line in Qq Ff. 406 *Exeunt . . . train*.] Qq *Exeunt*. Omitted in Ff. 406 *PUCK*.] Qq Ff *Robin*.

While these visions did appear. 410
And this weak and idle theme,
No more yielding but a dream,
Gentles, do not reprehend.
If you pardon, we will mend.
And, as I am an honest Puck, 415
If we have unearnéd luck
Now to scape the serpent's tongue,
We will make amends ere long;
Else the Puck a liar call.
So, good night unto you all. 420
Give me your hands, if we be friends
And Robin shall restore amends *Exit.*

415 I am] Capell, Dyce, Craig *I'm* 422 *Exit.*] Added by Capell. Qq FINIS.

THE MERCHANT OF VENICE

Q¹ of *The Merchant of Venice* on which the text is based was entered by James Roberts in the *Stationers' Registers* on 22nd July, 1598, with this proviso: "Prouided, that yt bee not prynted by the said James Robertes, or anye other whatsoeuer without lycence first had from the Right honorable the Lord Chamberlen." This entry seems to have been so designed to protect the Chamberlain's company against unauthorised printing. The play was again registered on 28 Oct. 1600, by Thomas Haies (Heyes) with Roberts' consent and was printed in 1600 by Roberts for Heyes with title: "The most excellent Historie of the Merchant of Venice. With the extreame crueltie of Shylocke the Iewe towards the sayd Merchant, in cutting a iust pound of his flesh: and the obtayning of Portia by the choyse of three chests" etc. The Stationers' entry describes the copy submitted as "A booke called the booke of the merchant of Venyce"; and 'the booke' is thought to refer to the official prompt copy. **Q²**, based on **Q¹** and without registration, has the imprint "Printed by J. Roberts, 1600," but has been shown by Pollard to have been produced by Jaggard in 1619.¹ The Cambridge and other editors understood **Q²** to be **Q¹** which led them to adopt some inferior readings. **Q³** appeared in 1637 and **Q⁴** in 1652.² The Folio text of 1623 (**F¹**) was based on **Q¹** but a few readings to be found in **Q³** have been noted in it. Dover Wilson postulates a complicated textual history for **Q¹**. He contends that that text is based on an older play, itself revised, which Shakespeare revised in 1594 and revised again later; that the text is compounded of players' parts; that another writer, possibly Kemp, made some additions (particularly in III v), with cuts to make room: so that **Q¹** is at least two and possibly three removes from Shakespeare's manuscript.³ Chambers comments unfavourably on the complexity which this process entails, although he agrees with Wilson and Greg that v i 39-47 may be an interpolation in favour of the comedian (Kemp).⁴ Other evidence adduced for revision is that the proposed masque in Bassanio's house mentioned in II ii, iii, iv, v, vi never takes place and Dover Wilson thinks there must have been, before the cuts, a scene containing a masque; but the idea of a masque and feast seems to have been invented to get Shylock out of the way for Jessica's robbery and elopement, to provide a means of displaying Shylock's harshness at home, and perhaps to provide an excuse for masks outside Shylock's

¹ Pollard: *FQ*, 81-104.

² See, for particulars, Chambers: *WS*, I 368-369; Jaggard, 393-394.

³ *CNS*, 91-119.

⁴ Chambers: *WS*, I 371-372.

house at the robbery; and, to clear up the matter of the pending masque, we are expressly told by Antonio (ii vi) that the masque was cancelled because the ship was in port and Bassanio must go. There is considerable muddle in all the old texts over Salerio and Solanio, probably caused by Shakespeare's initial confusion of names and subsequent unfortunate playhouse or printer's attempts at reconciliation.¹ There are other minor discrepancies. Johnson remarks that though by the rules the unsuccessful suitor was to remain single, Arragon, when rejected, is bid to marry whom he liked, and that the hermit mentioned as approaching in v i 33 is heard of no more.² Gobbo is printed *Iobbe* in the text of ii ii and Gobbo may be a playhouse misinterpretation of a form of *Job*. Six suitors are described in i ii but are mentioned as four in i. 102. These are the kind of details about which it would seem that Shakespeare was inclined to be unmindful. Greg thinks that the prompt copy was probably submitted for registration in 1600 but that Q¹ was set up from Shakespeare's MS. and that the possible insertion in v i may well have been made at the time of original writing. When F¹ was set up from Q¹, recourse, he considers, was also had, as shown by stage-directions characteristic of the theatre, to a theatrical copy of some kind, perhaps the early prompt-book.³ The type of Q¹ is deficient in roman capitals, which explains, Dover Wilson thinks, why, in speech-prefixes, Shylock sometimes appears as *Jew* and Launcelot as *Clown*, the printer not having enough S's or L's; but these mixed prefixes are characteristic and seem to be a result of Shakespeare's method of working. From the condition of the text, the copy for Q¹ must have been good.

Marlowe's *Jew of Malta* was acted in 1592 and there were 36 performances of it up to June 1596, many of which took place between May and the end of 1594.⁴ This popularity was especially due to the trial and execution in June 1594 of the Jew, Lopez,⁵ physician to the Queen, for alleged treason; which events must have deeply interested Shakespeare and his company, as the trial was presided over by Essex, the friend of Southampton, Shakespeare's patron. With the success of Marlowe's play in mind and the public interest, Shakespeare and his fellows produced *The Merchant*. Dover Wilson pointed out that the identification of Shylock with a wolf in iv i 134 (wolf = lupus = Lopez) connects the play with these current public affairs.⁶ Malone, Delius and

¹ See footnote to *Dramatis Personae*.

² Johnson, 82.

³ Greg: EP, 123-124.

⁴ Boas: Marlowe, 129; Tucker Brooke: Marlowe, 230.

⁵ On Lopez see *Works of Francis Bacon* ed. Spedding, Ellis and Heath, London, Longmans, 1862, viii 271-287; *Camb. Mod. Hist.*, iii 335.

⁶ CNS, 117. For Sidney Lee's association of Lopez and Shylock, see Lee 133; Furness, 395-399.

Elze¹ all favoured 1594 for the play's creation and Chalmers, Fleay and Pooler, 1596. From the many rhymes and classical allusions, and occasional doggerel contrasted with the grace and freedom of other parts of the verse, Clark and Wright put the date of writing at 1594 with revision before 1600.² Saintsbury considered *The Merchant* less mature in parts than *The Dream*. The Morocco and Arragon verse and the Gobbo business he thinks particularly early, so that it had for years been to him a moral certainty that different parts are of different dates; and he adds that a similar difference prevails much more largely in Shakespeare's work than is sometimes thought.³ Furnivall, Kittredge, and Neilson and Hill⁴ assess the date as 1596 and Craig gave the verdict of the 'modern critics' as c. 1595, which is Boas's estimate.⁵ Chambers' table gives 1596-7.⁶ In regard to dates involving revisions, the question arises whether too decided an importance may be given to doggerel and the formal verse which Shakespeare on occasion seems to have thought appropriate. The play has definite links with *The Two Gentlemen* in the Portia-Nerissa and Julia-Lucetta situations, in the Launcelot-Nerissa and Launce-Lucetta talks, and in Bassanio's talk at the trial of sacrificing his wife and Valentine's offer to resign Silvia. In characterisation and power *The Merchant* is maturer than *The Two Gentlemen* which we dated 1595 or *The Midsummer-Night's Dream* (1595): and a reasonable date for it may be put at 1596. It was mentioned in Mere's *Palladis Tamia* in 1598, and there seem to be references to it in *Wily Beguilde*, 1596,⁷ and in letters from Francis Davison in that year.⁸

The play has two main plot-elements, the Bond story and the Casket story; and on these the whole play turns, kept together by their interlocking and the two subsidiary plots, the love-affair of Jessica and the episode of the rings; to which could be added the pairing-off of Gratiano with Nerissa and the Launcelot passages. Marlowe's *Jew of Malta* undoubtedly influenced the play. The towering, greedy and murderous figure of Barabbas, crude and brutal and openly insulted and punished in a terribly tragic world, yet has similarities to Shylock, a greedy, criminal and tragic figure despised and degraded in a world of comedy. Their daughters each drop her father's riches from the window. There is talk of argosies and freights early in both plays; and we have apposite Old Testament quotations from both principals, demands for the utmost rigour of the law, and a number of verbal similarities.⁹ It has often been suggested that *The Merchant* is based on *The Jew*, a play mentioned in

¹ Elze, 335.

² Camb. Hist. Lit., v 183.

³ Craig, 1165; Boas, 215.

⁷ Sh. Alln. Bk., i 46, 29-31.

⁹ For verbal and other similarities identified by Ward see Furness, 323-324; also Adams, 222-223.

⁵ Clarendon, xxi.

⁴ Kittredge, 257; NCE, 115.

⁶ Chambers: WS, i 270.

⁸ Chambers: WS, i 372.

Gosson's *Schoole of Abuse* in 1579¹ as "representing the greedinesse of worldly chusers, and bloody mindes of Usurers" and as in no way "with Amorous gesture wounding the eye: nor with slouely talke hurting the eares of the chaste hearers." Certainly, the Bond and Casket stories seem implied in Gosson's terms; and Furness ascribes to survivals from this old play the indelicacies of Launcelot²; which seems impossible under Gosson's terms. There is no evidence that Shakespeare used this play for basis: however, Grant White, Dowden, Furness, Charlton, Dover Wilson³ and others have had varying degrees of confidence in this hypothesis. Fleay suggested, though there is no confirmatory evidence, that *The Merchant* was founded on *The Jew of Venice*, a lost play by Dekker entered in the *Stationers' Registers* in 1653, which Henslowe recorded as played by the Admiral's men in August 1594, at about the time when they and Shakespeare's company were playing jointly or alternatively.⁴ What is known is that the elements of Shakespeare's plot have many literary antecedents. The Bond story is old in Indo-European folklore and a version occurs in the story of Usinara's sacrifice of his own flesh in the *Mahabharata*.⁵ In this and other analogues in the *Gesta Romanorum*⁶ and elsewhere no question of a Jew arises; but in the Middle Ages, when the Jews were forced into money-lending by the prohibitive regulations of the times, the usurer in the story was inevitably a Jew,⁷ and is so in the *Cursor Mundi*⁸ tale of the finding of the true cross by Helena, in a tale in Silvan's *Orator* translated into English in 1596, in the ballad of *Gernutus* which Shakespeare seems to have read, and in various other versions. The analogue nearest to Shakespeare is in *Il Pecorone*⁹ ('a grosse simple gull') by Ser Giovanni Fiorentino (1378). No published translation of *Il Pecorone* was available and Adams maintains that Shakespeare read it in Italian¹⁰; but there was much current translation of Italian stories and much

¹ Gosson's *Schoole of Abuse* ed. Arber, 40.

² Furness, 320.

³ Furness, 321; Dowden: Primer, 93; Charlton, 126; CNS, 115.

⁴ Chambers: ES, ii 40, 193; Pooler, xv.

⁵ Synopses in Furness, 309.

⁶ Ed. S. J. H. Herrtage, EETS, 1879, 158-165.

⁷ George Farren prints a story in which the roles of Christian and Jew are reversed. *An Essay on Sh's Character of Shylock*, by George Farren, Resident Director of the Asylum Life Office, . . . London, Pelham Richardson, 23 Cornhill, 1833.

⁸ Ed. Richard Morris, EETS, 1877-92, pp. 1227-1235.

⁹ Furness, 297-314; Pooler, xxi-xxxv; Sh. Lib. gives texts of *Il Pecorone*, i 319-353; *Orator* of Silvan, 355-360; *Three Casket* story from *Gesta Romanorum*, 361-366; *Northern Lord*, 367-373; *Gernutus*, 375-380. For analogues of the Bond story, see also S. A. Small: *The Return to Shakspeare* (Johns Hopkins University), 1925, 9.

¹⁰ Adams, 222.

circulation of manuscripts. The Casket story is a version of the folklore idea of selection of a husband by ordeal, combined with the theme of ill-judgement by appearances. Different versions appear in the *Gesta Romanorum*,¹ in Gower's *Confessio Amantis*,² in the *Decamerone*, in *Barlaam and Josaphat* by Joannes Damascenus and in other tales. The casket inscriptions in the *Gesta* are very like those in the play. The doings of Jessica are matched in a tale in Masuccio Salernitano's *Novella*.³

As, underlying Greek tragedy, was the influence of inescapable Fate, so a Shakespearian tragedy developed from evil circumstance produced by human impulses and leading to disaster. Such was the feud between Montague and Capulet. Shylock was apparently meant originally to be a ludicrous figure with a large nose and odd gestures which were mimicked by Launcelot⁴; but his tragic story and Shakespeare's dramatic humanism led to modification of this conception. He became a tragic figure, though he could still be laughed at. The feud between Jew and Christian, the condemnation by the Church, philosopher and moralist of money-lending which yet society found necessary, and residence among hostile people who spurned him, were the evil circumstances for Shylock.⁵ Shakespeare had been writing *Romeo* and *Richard II*: it is no wonder that Shylock, in whose circumstances, crime and fall there lay the essentials of Shakespearian tragedy, ran away with the poet. Critic after critic has commented that, as Falstaff later on took charge of Shakespeare, Don Quixote of Cervantes, and Pickwick of Dickens, so Shylock took charge here.⁶ Critics of old who sought the central and unifying idea in each play, a process of which the Germans were fond, have asserted that this play springs from the Ciceronian principle of *Summa jus, summa injuria*, or Nemesis, or Judgment by Appearances, or have emphasised the sovereign quality of mercy.⁷ Such unifying ideas could hardly have been an object to a working dramatist bent on dramatising a story. *The Merchant* shows the advance in Shakespeare's dramatic method: in it two great charac-

¹ Ed. Herrtage, 294-306; R. Robinson's translation first appeared in 1577.

² Ed. Macaulay, EETS, 1901, ii 9-12 (V. 2273-2390).

³ See also Furness, 315-319; Pooler, xxxv-xlii; and Clarendon, viii-xii for epitomes.

⁴ See footnote to ii ii 137-139.

⁵ On the social problem here involved underlying the drama see Milman's *History of the Jews*, book xxiv; Coulton, ch. xxvii-xxix; Sh. Eng., 38, 39, 332; Bacon, 785; Fynes Moryson, 487-495; Gerald Friedlander, *Sh. and the Jew*, London, Routledge, 1921, 8; M. J. Landa, *The Shylock Myth*, London, Allen, 1942. On the whole Shylock question, see particularly Gollancz: AMS.

⁶ Boas, 226; Quiller-Couch in CNS, xxviii; Bailey, 88; Drinkwater, 97; Charlton, 130; see also Dover Wilson: ES, 81 and Alden, 211.

⁷ Ulrich, 304; Gervinus, 233; Ten Brink, 192; Moulton, 48-49.

ters take command, for though the needs of the story have to be satisfied and impose some limitations, the dramatist gives the promise of his later achievement in the creation of Shylock and Portia. Portia has not had a universally rapturous reception. The play, says Hazlitt, "still holds undisputed possession of the stage . . ." but "Portia is not a very great favourite with us; neither are we in love with her maid, Nerissa. Portia has a certain degree of affectation and pedantry about her."¹ Jessica, whom so many have found gifted and romantic, fares worse with Quiller-Couch who describes her as bad and disloyal, unfilial, a thief, frivolous, greedy, without any more conscience than a cat.² This is indeed far from the general verdict.³ But at least the great figure of Portia will always have her lovers. "What fumblers the men all are compared with her," says her admirer, Gordon.⁴ Her great plea in law has been called a quibble often enough⁵; but that was imposed by the story. It is not the dramatic problem of the play: that problem is the disappearance of the towering figure of Shylock in rv i. What became of him? His christening, if it took place, was surely not meant, in Elizabethan times, as some moderns have resentfully stated, to punish him further. He disappears, but his shadow hangs over Act v, for all the reversion to comedy, the music and the stars and the happy ending.⁶

¹ Hazlitt, 189, 193.

² CNS, xx.

³ *Ib.*, xxiii-xxvi.

⁴ Gordon, 28.

⁵ On the legal problems involved, see *Links Between Sh. and the Law*, by Dunbar Plunket Barton, London, Faber and Gwyer, 1929, 147, 150; *Sh. and Legal Problems*, by Geo. W. Keaton, London, Black, 1930, 80; Furness, 403-420.

⁶ A relation between Pantaloon of the *Commedia dell' arte* and Shylock is shown by J. R. Moore in *Pantaloon as Shylock*, Boston Public Library Quarterly, July, 1949.

DRAMATIS PERSONÆ

THE DUKE OF VENICE.

THE PRINCE OF MOROCCO, }
THE PRINCE OF ARRAGON, } suitors to Portia.

ANTONIO, a merchant of Venice.

BASSANIO, his friend, suitor likewise to Portia.

SOLANIO,¹

SALERIO, }
GRATIANO, } friends to Antonio and Bassanio.

LORENZO, in love with Jessica.

SHYLOCK, a rich Jew.

TUBAL, a Jew, his friend.

LAUNCELOT GOBBO, the clown, servant to Shylock.

OLD GOBBO, father to Launcelot.

LEONARDO, servant to Bassanio.

BALTHASAR, }
STEPHANO, } servants to Portia.

PORTIA (Dr. Balthasar), a rich heiress.

NERISSA (Clerk), her waiting-maid.

JESSICA, daughter to Shylock.

Magnificoes of Venice, Clerk and Officers of the Court of Justice.

Gaoler, Servants to Portia, and other Attendants.

SCENE: PARTLY AT VENICE, AND PARTLY AT BELMONT, THE SEAT OF PORTIA.

¹ The Qq and Ff contain three characters, Salarino, Salanio and Salerio, with some differences in spelling, and decided differences in the appearance of the characters in the various texts, which have long been a puzzle. The Cambridge editors retained all three; and commenting on the use of 'Salerio' in and after iii ii 220 and Knight's and Dyce's idea that Shakespeare would not have introduced an unnecessary new character at this point, they remark: "Tried by this standard Shakespeare's violations of dramatic propriety are frequent indeed and it is no part of an editor's duty to correct them." But, unfortunately these editors attached undue importance to Q^a (then thought to be Q¹) which is largely responsible for the muddle; and it is by no means clear that Shakespeare actually introduced three characters by these names. In Heyes Q (Q¹) *Solanio* occurs three times in i i and ii iv; but even here the speech-prefixes *Sola*. and *Sol*. occur; and later, until the last use of the name in iii i the form is *Solanio*, with prefixes *Solanio*, *Solan*, *Sola*, *Sol*. The correct form of this name seems therefore to be *Solanio*. As for *Salarino*, it

THE MERCHANT OF VENICE

ACT I

SCENE I. VENICE. A STREET.

Enter Antonio, Salerio, and Solanio.

ANTONIO

In sooth, I know not why I am so sad :
It wearies me ; you say it wearies you ;
But how I caught it, found it, or came by it,
What stuff 'tis made of, whereof it is born,

occurs (Q¹) in i i, ii iv, ii vi, ii viii, iii i ; but the ii vi form is *Salerino*, with prefix *Sal* ; and the iii i prefixes are *Salari*, *Saleri*. The form *Salerino* would be represented by *Salerio* with a contraction mark over the *i* for the missing *n* ; and the names are easily confusable. For a correct form we can consult the text. *Salerio* is mentioned several times in the text of iii ii and scans where *Salerino* would not. We conclude that the three characters, *Salarino* or *Salerino*, *Salanio* or *Solanio* and *Salerio* are reducible to two : *Salerio* and *Solanio*. The names given by some editors are : Rowe *Salanio*, *Solarino*. Cam, Clarendon, Pooler, NCE *Salanio*, *Salarino*, *Salerio*. Craig, Skillan *Salanio*, *Salarino*. CNS, Kittredge *Solanio*, *Salerio*. Chambers : WS, i 370, remarks : "Abbreviated speech-prefixes have led to some confusion among minor characters of similar names. Wilson (CNS) may be right in thinking that Shakespeare only provided a *Solanio* and a *Salerio* and that a *Salarino* has emerged from the confusion." Craig, and Skillan in his acting edition, have *Salanio* for Q¹'s *Salerio* in iii ii, which name certainly scans in the verse but is contrary to textual authority ; and, following Q², they revert to *Salarino* in iii iii in place of Q¹'s *Salerio*. Further, both CNS and Kittredge substitute *Solanio* for *Salerio* in iii iii (following the Folio text). They do this because *Salerio*, now in Venice, was acting as messenger at Belmont in the preceding scene ; and Daniels' time-analysis puts both scenes in one day. There is the further point that the prefix *Sol* occurs in iii iii ; but so does *Sal* ; and we are not necessarily tied to Daniels' one day. The time-schedule of the play is a doubtful factor ; and, as Pooler says, *Salerio* would have returned at once to Antonio. We therefore adhere to the *Salerio* of Q¹ in iii iii.

The speech-prefixes and entrance indications in Q¹ for Shylock and Launcelot are : i iii, Shy., Iew, Jew, Shyl. ii ii, Clowne, Launcelet, Launce, Launc., Lau., Lau. ii iii, Clowne. ii v, Iewe, Shyl., Shy. ; Clowne, Clow. iii i, Shylocke, Shyl., Shy. iii iii, Iew. iii v, Clowne. iv i, Iewe, Iew, Jewe, Jew, Shy. v i, Clowne, Clow.

THE . . . VENICE] Qq *The comicall History of the Merchant of Venice*. Ff *The Merchant of Venice*. ACT I SCENE I.] Not in Qq. Ff Actus Primus. VENICE. A STREET.] Added by Capell. CNS A quay in Venice. Chambers Venice. An open place. Enter . . . *Solanio*.] See footnote to *Dramatis Personæ*.

I am to learn ; 5
 And such a want-wit sadness makes of me,
 That I have much ado to know myself.

SALERIO

Your mind is tossing on the ocean ;
 There, where your argosies with portly sail,
 Like signiors and rich burghers on the flood, 10
 Or, as it were, the pageants of the sea,
 Do overpeer the petty traffickers,
 That curtsy to them, do them reverence,
 As they fly by them with their woven wings.

SOLANIO

Believe me, sir, had I such venture forth, 15
 The better part of my affections would
 Be with my hopes abroad. I should be still
 Plucking the grass, to know where sits the wind ;
 Peering in maps for ports, and piers, and roads ;
 And every object, that might make me fear 20
 Misfortune to my ventures, out of doubt
 Would make me sad.

SALERIO

My wind, cooling my broth,
 Would blow me to an ague, when I thought
 What harm a wind too great might do at sea.
 I should not see the sandy hour-glass run, 25
 But I should think of shallows and of flats,
 And see my wealthy Andrew docked in sand
 Vailing her high top lower than her ribs
 To kiss her burial. Should I go to church
 And see the holy edifice of stone, 30
 And not bethink me straight of dangerous rocks,
 Which touching but my gentle vessel's side
 Would scatter all her spices on the stream,
 Enrobe the roaring waters with my silks ;
 And, in a word, but even now worth this, 35
 And now worth nothing? Shall I have the thought
 To think on this ; and shall I lack the thought,
 That such a thing bechanced would make me sad?
 But tell not me : I know, Antonio
 Is sad to think upon his merchandise. 40

ANTONIO

Believe me, no : I thank my fortune for it,

5, 6] One line in Q¹, ^a Ff. 13 curtsy] Qq *curse* Kittredge *cursy* 14 them] Q¹ *rhem* 19 Peering] Q¹ *Piring* Q^a *Piering* CNS *Piring* 24 might do at sea.] Cam at sea might do (after Q^a) 27 docked] Qq Ff *docks* (Q^a *dockes*). Keightley suggests we might retain *docks* and read *and see! my* etc.

My ventures are not in one bottom trusted,
 Nor to one place ; nor is my whole estate
 Upon the fortune of this present year :
 Therefore my merchandise makes me not sad. 45

SOLANIO

Why, then you are in love.

ANTONIO

Fie, fie!

SOLANIO

Not in love neither? Then let us say you are sad,
 Because you are not merry : and 'twere as easy
 For you to laugh, and leap, and say you are merry,
 Because you are not sad. Now, by two-headed Janus, 50
 Nature hath framed strange fellows in her time :
 Some that will evermore peep through their eyes,
 And laugh like parrots at a bagpiper :
 And other of such vinegar aspect,
 That they'll not show their teeth in way of smile, 55
 Though Nestor swear the jest be laughable.

Enter Bassanio, Lorenzo, and Gratiano.

Here comes Bassanio, your most noble kinsman,
 Gratiano, and Lorenzo. Fare ye well :
 We leave you now with better company.

SALERIO

I would have stayed till I had made you merry, 60
 If worthier friends had not prevented me.

ANTONIO

Your worth is very dear in my regard.
 I take it, your own business calls on you,
 And you embrace th' occasion to depart.

SALERIO

Good morrow, my good lords. 65

BASSANIO

Good signiors both, when shall we laugh? Say, when?
 You grow exceeding strange : must it be so?

SALERIO

We'll make our leisures to attend on yours.

Exeunt Salerio and Solanio.

LORENZO

My Lord Bassanio, since you have found Antonio,
 We two will leave you : but, at dinner-time, 70
 I pray you, have in mind where we must meet.

46, 48 SOLANIO] Cam and others, following Q³ here, have prefix for Salarino. Q¹ Sola. 47 let us] Pope, Craig *let's* 57] Q³ repeats prefix here: Sola. 58 Fare ye well:] Q¹, ², F¹, ² *Faryewell*, 64 th'] Cam, Craig and others *th*

BASSANIO I will not fail you.

GRATIANO

You look not well, Signior Antonio ;
 You have too much respect upon the world.
 They lose it that do buy it with much care. 75
 Believe me, you are marvellously changed.

ANTONIO

I hold the world but as the world, Gratiano ;
 A stage, where every man must play a part,
 And mine a sad one.

GRATIANO

Let me play the fool :
 With mirth and laughter let old wrinkles come ; 80
 And let my liver rather heat with wine
 Than my heart cool with mortifying groans.
 Why should a man, whose blood is warm within,
 Sit like his grandsire cut in alabaster?
 Sleep when he wakes, and creep into the jaundice 85
 By being peevish? I tell thee what, Antonio—
 I love thee, and it is my love that speaks,—
 There are a sort of men, whose visages
 Do cream and mantle like a standing pond ;
 And do a wilful stillness entertain, 90
 With purpose to be dressed in an opinion
 Of wisdom, gravity, profound conceit ;
 As who should say, 'I am Sir Oracle,
 And, when I ope my lips, let no dog bark !'
 O my Antonio, I do know of these, 95
 That therefore only are reputed wise
 For saying nothing ; when, I am very sure,
 If they should speak, would almost damn those ears,
 Which, hearing them, would call their brothers fools.
 I'll tell thee more of this another time : 100
 But fish not, with this melancholy bait,
 For this fool gudgeon, this opinion.
 Come, good Lorenzo. Fare ye well awhile :
 I'll end my exhortation after dinner.

LORENZO

Well, we will leave you, then, till dinner-time. 105
 I must be one of these same dumb wise men,
 For Gratiano never lets me speak.

GRATIANO

Well, keep me company but two years moe,

76 marvellously] Q¹, ² *meruailously* 84 alabaster?] Qq Ff *Alablaster?* 85 jaundice] Q¹, ² F¹, ² *laundies* F³, ⁴ *Jaundies* 87 it is] Qq *tis* 93 Sir Oracle,] Ff *Sir an Oracle*, (F⁴ *sir, an Oracle*) 103 Fare ye well] Q¹ F¹, ² *faryewell* Q³ *farwell*

Thou shalt not know the sound of thine own tongue.

ANTONIO

Fare you well. I'll grow a talker for this gear. 110

GRATIANO

Thanks, i'faith; for silence is only commendable
In a neat's tongue dried, and a maid not vendible.

Exeunt Gratiano and Lorenzo.

ANTONIO Is that anything now?

BASSANIO Gratiano speaks an infinite deal of nothing, more than
any man in all Venice. His reasons are as two grains of wheat 115
hid in two bushels of chaff: you shall seek' all day ere you find
them: and when you have them, they are not worth the search.

ANTONIO

Well, tell me now, what lady is the same
To whom you swore a secret pilgrimage,
That you to-day promised to tell me of? 120

BASSANIO

'Tis not unknown to you, Antonio,
How much I have disabled mine estate,
By something showing a more swelling port
Than my faint means would grant continuance:
Nor do I now make moan to be abridged 125
From such a noble rate; but my chief care
Is, to come fairly off from the great debts,
Wherein my time, something too prodigal,
Hath left me gaged. To you, Antonio,
I owe the most, in money and in love; 130
And from your love I have a warranty
To unburthen all my plots and purposes
How to get clear of all the debts I owe.

ANTONIO

I pray you, good Bassanio, let me know it;
And if it stand, as you yourself still do, 135
Within the eye of honour, be assured,
My purse, my person, my extremest means,
Lie all unlocked to your occasions.

BASSANIO

In my schooldays, when I had lost one shaft,
I shot his fellow of the selfsame flight 140
The selfsame way with more advis'd watch,
To find the other forth; and by adventuring both,

110 Fare you well.] Q¹ F¹ *Far you well*, Q² *Farwell*, F²⁻⁴ Q³ *Fare you well*.
Cam, Craig, Chambers, Pooler *Farewell*: NCE *Farewell*! CNS *Fare you well*.
112 *Exeunt . . . Lorenzo*.] Qq *Exeunt*. Ff *Exit*. 113 *Is that*] Qq Ff *It is that*
Rowe's amendment. 128 time,] Gould proposed *time*, and Kellner *life*,

I oft found both : I urge this childhood proof,
 Because what follows is pure innocence.
 I owe you much ; and, like a wilful youth, 145
 That which I owe is lost : but if you please
 To shoot another arrow that self way
 Which you did shoot the first, I do not doubt,
 As I will watch the aim, or to find both,
 Or bring your latter hazard back again, 150
 And thankfully rest debtor for the first.

ANTONIO

You know me well ; and herein spend but time
 To wind about my love with circumstance ;
 And out of doubt you do me now more wrong
 In making question of my uttermost, 155
 Than if you had made waste of all I have.
 Then do but say to me what I should do,
 That in your knowledge may by me be done,
 And I am prest unto it : therefore, speak.

BASSANIO

In Belmont is a lady richly left ; 160
 And she is fair, and, fairer than that word,
 Of wondrous virtues. Sometimes from her eyes
 I did receive fair speechless messages.
 Her name is Portia ; nothing undervalued
 To Cato's daughter, Brutus' Portia. 165
 Nor is the wide world ignorant of her worth ;
 For the four winds blow in from every coast
 Renowned suitors : and her sunny locks
 Hang on her temples like a golden fleece ;
 Which makes her seat of Belmont Colchos' strond, 170
 And many Jasons come in quest of her.
 O my Antonio, had I but the means
 To hold a rival place with one of them,
 I have a mind presages me such thrift,
 That I should questionless be fortunate! 175

ANTONIO

Thou know'st that all my fortunes are at sea ;
 Neither have I money, nor commodity
 To raise a present sum. Therefore go forth ;
 Try what my credit can in Venice do.
 That shall be racked, even to the uttermost, 180
 To furnish thee to Belmont, to fair Portia.
 Go, presently inquire, and so will I,

Where money is ; and I no question make,
To have it of my trust, or for my sake.

Exeunt.

SCENE II. BELMONT. A ROOM IN PORTIA'S HOUSE.

Enter Portia and Nerissa.

PORTIA By my troth, Nerissa, my little body is aweary of this great world.

NERISSA You would be, sweet madam, if your miseries were in the same abundance as your good fortunes are : and yet, for aught I see, they are as sick that surfeit with too much, as they that starve with nothing. It is no mean happiness, therefore, to be seated in the mean : superfluity comes sooner by white hairs ; but competency lives longer. 5

PORTIA Good sentences, and well pronounced.

NERISSA They would be better, if well followed. 10

PORTIA If to do were as easy as to know what were good to do, chapels had been churches, and poor men's cottages princes' palaces. It is a good divine that follows his own instructions : I can easier teach twenty what were good to be done, than to be one of the twenty to follow mine own teaching. The brain may devise laws for the blood ; but a hot temper leaps o'er a cold decree. Such a hare is madness the youth, to skip o'er the meshes of good counsel the cripple. But this reasoning is not in the fashion to choose me a husband. O me, the word 'choose' ! I may neither choose who I would, nor refuse who I dislike ; so is the will of a living daughter curbed by the will of a dead father. Is it not hard, Nerissa, that I cannot choose one, nor refuse none? 15 20

NERISSA Your father was ever virtuous ; and holy men, at their death, have good inspirations. Therefore, the lottery that he hath devised in these three chests of gold, silver, and lead,—whereof who chooses his meaning chooses you,—will, no doubt, never be chosen by any rightly, but one who you shall rightly love. But what warmth is there in your affection towards any of these princely suitors that are already come? 25 30

SCENE . . . HOUSE.] Added by Capell. *Enter . . . Nerissa.*] Qq Ff *Enter Portia with her waiting woman Nerissa.* (Qq *Nerissa*). 14 *than to be*] Qq *then to be* F¹⁻³ *then be* F⁴ *than be* Chambers, NCE *than to be* 18 *reasoning*] Ff *reason* Ff *omit the* 20 *who . . . who*] Qq *who . . . who* Ff *whom . . . whom* Cam, Craig, Pooler, CNS follow Ff. Chambers, Kittredge, NCE follow Q. 28 *who you*] Q^a *who* Cam *who*

PORTIA I pray thee, over-name them; and as thou namest them,
I will describe them; and, according to my description, level at
my affection.

NERISSA First, there is the Neapolitan prince.

PORTIA Ay, that's a colt indeed, for he doth nothing but talk of 35
his horse; and he makes it a great appropriation to his own
good parts, that he can shoe him himself. I am much afeard my
lady his mother played false with a smith.

NERISSA Then is there the County Palatine.

PORTIA He doth nothing but frown; as who should say, 'And 40
you will not have me, choose'. He hears merry tales, and smiles
not. I fear he will prove the weeping philosopher when he grows
old, being so full of unmannerly sadness in his youth. I had
rather be married to a death's-head with a bone in his mouth
than to either of these. God defend me from these two! 45

NERISSA How say you by the French lord, Monsieur Le Bon?

PORTIA God made him, and therefore let him pass for a man. In
truth, I know it is a sin to be a mocker: but, he!—why, he hath
a horse better than the Neapolitan's; a better bad habit of
frowning than the Count Palatine. He is every man in no man. 50
If a throstle sing, he falls straight a capering. He will fence with
his own shadow. If I should marry him, I should marry twenty
husbands. If he would despise me, I would forgive him; for if he
love me to madness, I shall never requite him.

NERISSA What say you, then, to Falconbridge, the young baron 55
of England?

PORTIA You know I say nothing to him; for he understands not
me, nor I him. He hath neither Latin, French, nor Italian; and
you will come into the court and swear that I have a poor penny-
worth in the English. He is a proper man's picture; but, alas, 60
who can converse with a dumb-show? How oddly he is suited!
I think he bought his doublet in Italy, his round hose in France,
his bonnet in Germany, and his behaviour everywhere.

NERISSA What think you of the Scottish lord, his neighbour?

39 is there] Q¹ *there is* Cam follows Q¹. Palatine.] Q¹ Ff *Palentine*. 40 And]
Q¹ & Q² *if* Ff, Chambers and Cam, Pooler *if* Craig, CNS, Kittredge, NCE
An 46 Bon?] Qq F¹, ² *Boune?* Capell's change. 51 throstle] Qq F¹ *Trassell*
F² *Tarsell* F³ *Tassell* F⁴ *Tassel* Pope's change. Furness notes: "it is not to
be supposed that 'trassell' is a misprint; it is merely the phonetic spelling of
throstle." 64 Scottish] Ff *other* Theobald's note (Furness, 28) is: "This word
(other) was substituted for *Scottish* of the Qq, for fear of giving offence to King
James's countrymen." Probably changed to suit James himself who saw the
play on Feb. 10, 1605 ('by Shaxberd') and again by royal command on the 12th
(See *Chamber Accounts* in Chambers: ES, iv, 172; and trouble over mention
of the Scots in Jonson's *Eastward Hoe*, Chambers: ES, iii 254).

PORTIA That he hath a neighbourly charity in him; for he borrowed a box of the ear of the Englishman, and swore he would pay him again when he was able. I think the Frenchman became his surety, and sealed under for another. 65

NERISSA How like you the young German, the Duke of Saxony's nephew? 70

PORTIA Very vilely in the morning, when he is sober; and most vilely in the afternoon, when he is drunk. When he is best, he is a little worse than a man; and when he is worst, he is little better than a beast. And the worst fall that ever fell, I hope I shall make shift to go without him. 75

NERISSA If he should offer to choose, and choose the right casket, you should refuse to perform your father's will, if you should refuse to accept him.

PORTIA Therefore, for fear of the worst, I pray thee, set a deep glass of Rhenish wine on the contrary casket; for, if the devil be within and that temptation without, I know he will choose it. I will do anything, Nerissa, ere I will be married to a sponge. 80

NERISSA You need not fear, lady, the having any of these lords: they have acquainted me with their determinations; which is, indeed, to return to their home, and to trouble you with no more suit, unless you may be won by some other sort than your father's imposition, depending on the caskets. 85

PORTIA If I live to be as old as Sibylla, I will die as chaste as Diana, unless I be obtained by the manner of my father's will. I am glad this parcel of wooers are so reasonable; for there is not one among them but I dote on his very absence; and I pray God grant them a fair departure. 90

NERISSA Do you not remember, lady, in your father's time, a Venetian, a scholar, and a soldier, that came hither in company of the Marquis of Montferrat? 95

PORTIA Yes, yes, it was Bassanio, as I think,—so was he called.

NERISSA True, madam: he, of all the men that ever my foolish eyes looked upon, was the best deserving a fair lady.

PORTIA I remember him well; and I remember him worthy of thy praise. 100

Enter a Servingman.

How now! what news?

79 I pray thee,] Q^a I pray thee Q^a I prethee 82 I will] Q^a He Cam I'll 94 in company] Craig in the company 96 Bassanio, as I think,—so was he called.] Q^a followed by CNS Bassanio, as I thinke so was he call'd. Q^a Bassanio, as I thinke he was so call'd. Ff Bassanio, as I thinke, so was hee call'd. Cam, Craig Bassanio; as I think he was so called. (Craig think,) Pooler Bassanio; as I think, so was he called. Chambers Bassanio,—As I think, so was he called. Kittredge Bassanio. As I think, so was he call'd. NCE Bassanio,—as I think. so was he call'd. 101 How . . . news?] Not in Ff.

- SERVINGMAN The four strangers seek for you, madam, to take their leave: and there is a forerunner come from a fifth, the Prince of Morocco, who brings word, the Prince his master will be here to-night. 105
- PORTIA If I could bid the fifth welcome with so good heart as I can bid the other four farewell, I should be glad of his approach. If he have the condition of a saint and the complexion of a devil, I had rather he should shrive me than wive me. 110
- Come, Nerissa. Sirrah, go before.
- Whiles we shut the gates upon one wooer, another knocks at the door. *Exeunt.*

SCENE III. VENICE. A PUBLIC PLACE.

Enter Bassanio with Shylock the Jew.

- SHYLOCK Three thousand ducats: well.
- BASSANIO Ay, sir, for three months.
- SHYLOCK For three months: well.
- BASSANIO For the which, as I told you, Antonio shall be bound.
- SHYLOCK Antonio shall become bound: well. 5
- BASSANIO May you stead me? Will you pleasure me? Shall I know your answer?
- SHYLOCK Three thousand ducats for three months, and Antonio bound. 10
- BASSANIO Your answer to that.
- SHYLOCK Antonio is a good man.
- BASSANIO Have you heard any imputation to the contrary?
- SHYLOCK Ho, no, no, no: my meaning, in saying he is a good man, is to have you understand me, that he is sufficient. Yet his means are in supposition: he hath an argosy bound to Tripolis, another to the Indies. I understand, moreover, upon the Rialto, he hath a third at Mexico, a fourth for England, and other ventures he hath, squandered abroad. But ships are but boards, sailors but men: there be land-rats and water-rats, water-thieves and land-thieves, I mean pirates; and then there is the peril of waters, winds, and rocks. The man is, notwithstanding, sufficient. Three thousand ducats: I think I may take his bond. 15 20

[102 for] Not in Ff. 106 good heart] Q^a *good a heart* Cam follows Q^a. 110, 111] Prose in Qq Ff. Knight's arrangement. SCENE III.] Added by Rowe. VENICE... PLACE.] Added by Capell. 1, 3, 5 well.] We think this ejaculation has been misunderstood. It is a hedging and bargaining utterance of Shylock's. Launcelot, clownwise, imitates this word, and, no doubt, the accompanying gesture ([ii 137]. 16 Rialto,] Qq F¹ *Ryalta*, F², ³ *Ryalto*, F⁴ *Royalto*, 19-20 water-thieves and land-thieves,] Singer, Craig, CNS, Kittredge *land-thieves and water-thieves*.

BASSANIO Be assured you may.

SHYLOCK I will be assured I may; and, that I may be assured, I
will bethink me. May I speak with Antonio? 25

BASSANIO If it please you to dine with us.

SHYLOCK Yes, to smell pork; to eat of the habitation which your
prophet the Nazarite conjured the devil into. I will buy with you,
sell with you, talk with you, walk with you, and so following;
but I will not eat with you, drink with you, nor pray with you. 30
What news on the Rialto? Who is he comes here?

Enter Antonio.

BASSANIO This is Signior Antonio.

SHYLOCK (*aside*)

How like a fawning publican he looks!
I hate him for he is a Christian;
But more for that in low simplicity 35
He lends out money gratis and brings down
The rate of usance here with us in Venice.
If I can catch him once upon the hip,
I will feed fat the ancient grudge I bear him.
He hates our sacred nation; and he rails, 40
Even there where merchants most do congregate,
On me, my bargains, and my well-won thrift,
Which he calls interest. Curséd be my tribe,
If I forgive him!

BASSANIO Shylock, do you hear?

SHYLOCK

I am debating of my present store; 45
And, by the near guess of my memory,
I cannot instantly raise up the gross
Of full three thousand ducats. What of that?
Tubal, a wealthy Hebrew of my tribe,
Will furnish me. But soft! how many months 50
Do you desire? (*To Antonio*) Rest you fair, good signior;
Your worship was the last man in our mouths.

ANTONIO

Shylock, albeit I neither lend nor borrow,
By taking nor by giving of excess,
Yet, to supply the ripe wants of my friend, 55
I'll break a custom. (*To Bassanio*) Is he yet possessed
How much ye would?

31 Rialto?] Q¹, * *Ryalto*, F¹ *Ryalta*, F²⁻⁴ *Ryalto* 33 (*aside*)] Not in Qq Ff. Added by Rowe. 44 Shylock,] Q¹ *Shyloch*, Q² *Shylocke*, 51 (*To Antonio*)] Not in Qq Ff. Added by Rowe. 53 albeit] Q² *although* Cam follows Q¹. 56, 57 Is he . . . would?] Q² *are you resolu'd, How much he would haue?* Ff *is he yet possesst How much he would?* 56 (*To Bassanio*)] Added by Ed.

SHYLOCK Ay, ay, three thousand ducats.

ANTONIO And for three months.

SHYLOCK

I had forgot : three months, you told me so.

Well then, your bond ; and let me see,—but hear you, 60

Methought you said you neither lend nor borrow

Upon advantage.

ANTONIO I do never use it.

SHYLOCK

When Jacob grazed his uncle Laban's sheep,—

This Jacob from our holy Abram was,

As his wise mother wrought in his behalf, 65

The third possessor ; ay, he was the third,—

ANTONIO

And what of him? Did he take interest?

SHYLOCK

No, not take interest ; not, as you would say,

Directly interest : mark what Jacob did.

When Laban and himself were compromised 70

That all the eanlings which were streaked and pied

Should fall as Jacob's hire, the ewes, being rank,

In th' end of Autumn turned to the rams :

And when the work of generation was

Between these woolly breeders in the act, 75

The skilful shepherd piled me certain wands,

And, in the doing of the deed of kind,

He stuck them up before the fulsome ewes,

Who, then conceiving, did in eaning time

Fall parti-coloured lambs, and those were Jacob's. 80

This was a way to thrive, and he was blest :

And thrift is blessing, if men steal it not.

ANTONIO

This was a venture, sir, that Jacob served for ;

A thing not in his power to bring to pass,

But swayed and fashioned by the hand of heaven. 85

Was this inserted to make interest good?

Or is your gold and silver ewes and rams?

SHYLOCK

I cannot tell. I make it breed as fast :

But note me, signior.

61 Methought] Q¹ Ff *Me thoughts* 66 third,—] Qq Ff *third*. Dyce's change.
 70 compromised] Q¹. ^a *compremyzd* 71 which] Craig *that* 73 th¹] In Q² only.
 Omitted in Craig, Pooler, Kittredge, NCE. Cam and others *the* 76 piled]
 Q¹. ^a *pyld* Ff *pill'd* Pope and others, including Cam, Craig, Pooler *peel'd*
 Chambers, CNS *pilled* Kittredge, NCE *pill'd*

- ANTONIO Mark you this, Bassanio,
 The devil can cite Scripture for his purpose. 90
 An evil soul, producing holy witness,
 Is like a villain with a smiling cheek ;
 A goodly apple rotten at the heart.
 O, what a goodly outside falsehood hath!
- SHYLOCK
 Three thousand ducats ; 'tis a good round sum. 95
 Three months from twelve, then, let me see, the rate—
- ANTONIO
 Well, Shylock, shall we be beholding to you?
- SHYLOCK
 Signior Antonio, many a time and oft
 In the Rialto you have rated me
 About my moneys and my usances. 100
 Still have I borne it with a patient shrug ;
 For sufferance is the badge of all our tribe.
 You call me misbeliever, cut-throat dog,
 And spit upon my Jewish gaberdine,
 And all for use of that which is mine own. 105
 Well then, it now appears you need my help :
 Go to, then, you come to me, and you say
 'Shylock, we would have moneys.' You say so,
 You, that did void your rheum upon my beard,
 And foot me as you spurn a stranger cur 110
 Over your threshold. Moneys is your suit.
 What should I say to you? Should I not say
 'Hath a dog money? Is it possible
 A cur can lend three thousand ducats?' or
 Shall I bend low and in a bondman's key, 115
 With bated breath and whispering humbleness,
 Say this :
 'Fair sir, you spit on me on Wednesday last ;
 You spurned me such a day ; another time
 You called me dog ; and for these courtesies 120
 I'll lend you thus much moneys'?
- ANTONIO
 I am as like to call thee so again,
 To spit on thee again, to spurn thee too.
 If thou wilt lend this money, lend it not

89 ANTONIO] Keightley adds (aside) 96 then, . . . rate—] Qq Ff then let me see the rate. We follow Cam's arrangement which is generally followed. (Pooler, CNS rate.) 104 spit] Qq F¹, ² spet 109 rheum] Q¹, ² F¹ rume 114 can] Ff should 117, 118 Say . . . last;] One line in Qq Ff. Steevens' arrangement. 118 spit] Qq Ff spet 123 spit] Qq Ff spet CNS, Pooler in ll. 104, 118, 123 spet

As to thy friends ; for when did friendship take
 A breed for barren metal of his friend?
 But lend it rather to thine enemy ;
 Who if he break, thou mayst with better face
 Exact the penalty.

SHYLOCK Why, look you, how you storm!
 I would be friends with you, and have your love,
 Forget the shames that you have stained me with,
 Supply your present wants, and take no doit
 Of usance for my moneys, and you'll not hear me :
 This is kind I offer.

BASSANIO

This were kindness.

SHYLOCK This kindness will I show.
 Go with me to a notary, seal me there
 Your single bond ; and, in a merry sport,
 If you repay me not on such a day,
 In such a place, such sum or sums as are
 Expressed in the condition, let the forfeit
 Be nominated for an equal pound
 Of your fair flesh, to be cut off and taken
 In what part of your body pleaseth me.

ANTONIO

Content, in faith : I'll seal to such a bond,
 And say there is much kindness in the Jew.

BASSANIO

You shall not seal to such a bond for me :
 I'll rather dwell in my necessity.

ANTONIO

Why, fear not, man ; I will not forfeit it.
 Within these two months, that's a month before
 This bond expires, I do expect return
 Of thrice three times the value of this bond.

SHYLOCK

O father Abram, what these Christians are,
 Whose own hard dealings teaches them suspect
 The thoughts of others ! Pray you, tell me this :
 If he should break his day, what should I gain
 By the exaction of the forfeiture?
 A pound of man's flesh taken from a man
 Is not so estimable, profitable neither,
 As flesh of muttuns, beefs, or goats. I say,
 To buy his favour, I extend this friendship.

If he will take it, so : if not, adieu ;
And, for my love, I pray you wrong me not.

ANTONIO

Yes, Shylock, I will seal unto this bond.

SHYLOCK

Then meet me forthwith at the notary's ;
Give him direction for this merry bond ; 165
And I will go and purse the ducats straight ;
See to my house, left in the fearful guard
Of an unthrifty knave ; and presently . . .
I will be with you.

ANTONIO

Hie thee, gentle Jew.

Exit Shylock.

The Hebrew will turn Christian : he grows kind. 170

BASSANIO

I like not fair terms and a villain's mind.

ANTONIO

Come on : in this there can be no dismay ;
My ships come home a month before the day. *Exeunt.*

ACT II

SCENE I. BELMONT. A ROOM IN PORTIA'S HOUSE.

*Flourish of cornets. Enter the Prince of Morocco and his train ;
Portia, Nerissa, and others attending.*

MOROCCO

Mislike me not for my complexion,
The shadowed livery of the burnished sun,
To whom I am a neighbour and near bred.
Bring me the fairest creature northward born,
Where Phœbus' fire scarce thaws the icicles, 5
And let us make incision for your love,
To prove whose blood is reddest, his or mine.
I tell thee, lady, this aspect of mine

169 I will] Qq Ff *Ile* or *I le* Theobald's expansion. *Exit Shylock.*] Qq Ff after you. Exit. 169-70 Hie . . . kind.] Prose in Qq Ff. Pope's arrangement. 170 The] Ff, Craig, Chambers, Pooler *This* ACT II] Not in Qq. Ff Actus Secundus. SCENE I.] Added by Rowe. BELMONT. . . . HOUSE.] Added by Rowe and Capell. *Flourish . . . attending.*] Qq *Enter Morochus a tawny Moore all in white, and three or four followers accordingly, with Portia, Nerissa, and their traine.* F¹ (*as in Q*) Enter . . . traine. Flo. cornets. F²⁻⁴ similar but read *Morochius a tawny Moor all white . . .*

Hath feared the valiant. By my love, I swear
 The best-regarded virgins of our clime 10
 Have loved it too. I would not change this hue,
 Except to steal your thoughts, my gentle queen.

PORTIA

In terms of choice I am not solely led
 By nice direction of a maiden's eyes.
 Besides, the lottery of my destiny 15
 Bars me the right of voluntary choosing :
 But if my father had not scanted me
 And hedged me by his wit, to yield myself
 His wife who wins me by that means I told you,
 Yourself, renowned prince, then stood as fair 20
 As any comer I have looked on yet
 For my affection.

MOROCCO

Even for that I thank you :
 Therefore, I pray you, lead me to the caskets,
 To try my fortune. By this scimitar
 That slew the Sophy and a Persian prince 25
 That won three fields of Sultan Solymán,
 I would o'erstare the sternest eyes that look,
 Outbrave the heart most daring on the earth,
 Pluck the young sucking cubs from the she-bear,
 Yea, mock the lion when a roars for prey, 30
 To win thee, lady. But, alas the while!
 If Hercules and Lichas play at dice
 Which is the better man, the greater throw
 May turn by fortune from the weaker hand :
 So is Alcides beaten by his page ; 35
 And so may I, blind fortune leading me,
 Miss that which one unworthier may attain,
 And die with grieving.

PORTIA

You must take your chance ;
 And either not attempt to choose at all,
 Or swear before you choose, if you choose wrong, 40
 Never to speak to lady afterward
 In way of marriage : therefore be advised.

13 solely] Q¹, F², *soly* F¹ *solle* F⁴ *soelly* 18 wit.] Hanmer, on a conjecture of Theobald's, read *will*, Kellner, 108, considers this emendation self-evident, and it was adopted by Capell, Steevens, Malone, Dyce and others. Modern editors generally adhere to Qq Ff *wit* 24 scimitar] Q¹ F¹ *Symitar* Q² *Sem-itar* F²⁻⁴ *Symitar* 27 o'erstare] Q¹ *ore-stare* Q² *out-stare* Cam, Craig, Pooler follow Q². 30 mock] Q² *moeke* a] Q¹ a Q² Ff *he* Cam, Craig, Chambers, Pooler follow Q². CNS a' 31 thee,] Qq Ff *the* 35 page:] Qq Ff *rage*, Theobald's emendation.

MOROCCO

Nor will not. Come, bring me unto my chance.

PORTIA

First, forward to the temple: after dinner
Your hazard shall be made.

MOROCCO

Good fortune then!

45

To make me blest or curséd 'st among men.

Cornets, and exeunt.

SCENE II. VENICE. A STREET.

Enter Launcelot.

LAUNCELOT Certainly my conscience will serve me to run from this Jew my master. The fiend is at mine elbow, and tempts me, saying to me, 'Gobbo, Launcelot Gobbo, good Launcelot,' or 'good Gobbo,' or 'good Launcelot Gobbo, use your legs, take the start, run away.' My conscience says, 'No. Take heed, honest Launcelot; take heed, honest Gobbo,' or, as aforesaid, 'honest Launcelot Gobbo, do not run; scorn running with thy heels.' Well, the most courageous fiend bids me pack. 'Via!' says the fiend. 'Away!' says the fiend; 'for the heavens, rouse up a brave mind,' says the fiend, 'and run.' Well, my conscience, hanging about the neck of my heart, says very wisely to me, 'My honest friend Launcelot, being an honest man's son,'—or rather an honest woman's son;—for, indeed, my father did something smack, something grow to, he had a kind of taste;—well, my conscience says, 'Launcelot, budge not.' 'Budge,' says the fiend. 'Budge not,' says my conscience. 'Conscience,' say I, 'you counsel well.' 'Fiend,' say I, 'you counsel well.' To be ruled by my conscience, I should stay with the Jew my master, who, God bless the mark, is a kind of devil; and, to run away from the Jew, I should be ruled by the fiend, who, saving your reverence, is the devil himself. Certainly the Jew is the very devil incarnation; and, in my conscience, my conscience is but a kind of hard conscience, to offer to counsel me to stay with the Jew. The fiend gives the more friendly counsel. I will run, fiend; my heels are at

44 temple:] Keightley *table*! 46 *Cornets, and exeunt*] Qq Exeunt. Ff at l. 45 *Cornets*. SCENE II.] Added by Rowe. VENICE. A STREET.] Added by Capell. *Enter Launcelot.*] Qq Ff Enter the Clowne alone. 1 LAUNCELOT] Qq Clowne Ff Clo. 3, 4, 6, 7 Gobbo] Q¹, ^a, ⁴, F¹, ^a *Jobbe* (Q¹ for second Gobbo in l. 3: *Jobbe*). Q^a *Gobbo* F^a, ⁴ *Job* 3, 4, 6, 7 Launcelot] Q¹ etc. *Launcelet* except Q^a *Lancelet* 15, 16 budge . . . Budge] Qq Ff¹, ^a *bouge* F^a *budge* F^a *budg* 21-22 devil incarnation;] Q¹ Ff *deuill incarnation*, Q^a *diuell incarnall*, Cam, Craig, Chambers follow Q^a. Keightley *Devil's incarnation*

your commandment ; I will run.

25

Enter Old Gobbo, with a basket.

OLD GOBBO Master young man, you, I pray you, which is the way to master Jew's?

LAUNCELOT (*aside*) O heavens, this is my true-begotten father! who, being more than sand-blind, high-gravel blind, knows me not : I will try confusions with him.

30

OLD GOBBO Master young gentleman, I pray you, which is the way to master Jew's?

LAUNCELOT Turn up on your right hand at the next turning, but, at the next turning of all, on your left ; marry, at the very next turning, turn of no hand, but turn down indirectly to the Jew's house.

35

OLD GOBBO Be God's sonties, 'twill be a hard way to hit. Can you tell me whether one Launcelot, that dwells with him, dwell with him or no?

LAUNCELOT Talk you of young Master Launcelot? (*Aside*) Mark me now ; now will I raise the waters. Talk you of young Master Launcelot?

40

OLD GOBBO No master, sir, but a poor man's son : his father, though I say 't, is an honest exceeding poor man, and, God be thanked, well to live.

45

LAUNCELOT Well, let his father be what a will, we talk of young Master Launcelot.

OLD GOBBO Your worship's friend, and Launcelot, sir.

LAUNCELOT But I pray you, ergo, old man, ergo, I beseech you, talk you of young Master Launcelot?

50

OLD GOBBO Of Launcelot, an't please your mastership.

LAUNCELOT Ergo, Master Launcelot. Talk not of Master Launcelot, father ; for the young gentleman, according to Fates and Destinies and such odd sayings, the Sisters Three and such branches of learning, is indeed deceased ; or, as you would say in plain terms, gone to heaven.

55

OLD GOBBO Marry, God forbid ! the boy was the very staff of my age, my very prop.

LAUNCELOT Do I look like a cudgel or a hovel-post, a staff or a prop ? Do you know me, father?

60

OLD GOBBO Alack the day, I know you not, young gentleman ; but, I pray you, tell me, is my boy, God rest his soul, dead?

LAUNCELOT Do you not know me, father?

25 commandment ;] Q^a *command*, Cam follows Q^a. 26 young man,] Q¹ *young-man*, Q^a *young man* F¹, ^a *young-man*, 37 Be] Qq, F²⁻³ Be F⁴, Cam, Craig, Pooler, Chambers, NCE By CNS, Kittredge Be 44 say't,] Q^a *say it* Cam, Craig follow Q^a. 48 sir.] Not in Ff. 59] Craig and others mark this as *Aside*.

OLD GOBBO Alack, sir, I am sand-blind; I know you not.

LAUNCELOT Nay, indeed, if you had your eyes, you might fail of
the knowing me. It is a wise father that knows his own child. 65
Well, old man, I will tell you news of your son. (*Kneels.*) Give
me your blessing. Truth will come to light; murder cannot be
hid long; a man's son may; but, in the end, truth will out.

OLD GOBBO Pray you, sir, stand up: I am sure you are not 70
Launcelot, my boy.

LAUNCELOT Pray you, let's have no more fooling about it, but
give me your blessing: I am Launcelot, your boy that was, your
son that is, your child that shall be.

OLD GOBBO I cannot think you are my son. 75

LAUNCELOT I know not what I shall think of that: but I am
Launcelot, the Jew's man; and I am sure Margery your wife is
my mother.

OLD GOBBO Her name is Margery, indeed. I'll be sworn, if thou
be Launcelot, thou art mine own flesh and blood. Lord wor- 80
shipped might he be! What a beard hast thou got! Thou hast got
more hair on thy chin than Dobbin my fill-horse has on his tail.

LAUNCELOT It should seem, then, that Dobbin's tail grows back-
ward: I am sure he had more hair of his tail than I have of my 85
face when I last saw him.

OLD GOBBO Lord, how art thou changed! How dost thou and thy
master agree? I have brought him a present. How 'gree you now?

LAUNCELOT Well, well: but, for mine own part, as I have set up
my rest to run away, so I will not rest till I have run some
ground. My master's a very Jew. Give him a present! Give him 90
a halter! I am famished in his service. You may tell every finger
I have with my ribs. Father, I am glad you are come. Give me
your present to one Master Bassanio, who, indeed, gives rare
new liveries. If I serve not him, I will run as far as God has any
ground. O rare fortune! here comes the man. To him, father; 95
for I am a Jew, if I serve the Jew any longer.

Enter Bassanio, with Leonardo and other followers.

BASSANIO You may do so; but let it be so hasted, that supper
be ready at the farthest by five of the clock. See these letters
delivered; put the liveries to making; and desire Gratiano to
come anon to my lodging. 100

Exit a Servant.

67 (*Kneels*) Added by Ed. 68 murder] Q¹ *muder* Q² *Murther* Ff *murder*
69 in the end.] Q² *at the length*, Cam follows Q². 82 fill-horse] (= shaft-horse
in a team). Q² Ff *philhorse* Q² *pilhorse* Theobald, Craig *thillhorse* 84 of ... of]
Rowe, Craig *on ... on* 85 last] Q¹ F¹ *lost* 87 'gree] Q² *only agree* 96 *Enter ...*
followers.] Qq Ff *Enter Bassanio with a follower or two.* 98 *farthest*] Craig
further! 100 *Exit a Servant.*] Not in Qq Ff except Q² *Exit one of his men.*

LAUNCELOT To him, father.

OLD GOBBO God bless your worship!

BASSANIO Gramercy! wouldst thou aught with me?

OLD GOBBO Here's my son, sir, a poor boy,—

LAUNCELOT Not a poor boy, sir, but the rich Jew's man; that 105
would, sir,—as my father shall specify,—

OLD GOBBO He hath a great infection, sir, as one would say, to
serve—

LAUNCELOT Indeed, the short and the long is, I serve the Jew, and
have a desire,—as my father shall specify,— 110

OLD GOBBO His master and he, saving your worship's reverence,
are scarce cater-cousins,—

LAUNCELOT To be brief, the very truth is that the Jew, having
done me wrong, doth cause me,—as my father, being, I hope, an 115
old man, shall frutify unto you,—

OLD GOBBO I have here a dish of doves that I would bestow upon
your worship, and my suit is,—

LAUNCELOT In very brief, the suit is impertinent to myself, as
your worship shall know by this honest old man; and, though
I say it, though old man, yet poor man my father. 120

BASSANIO One speak for both. What would you?

LAUNCELOT Serve you, sir.

OLD GOBBO That is the very defect of the matter, sir.

BASSANIO

I know thee well: thou hast obtained thy suit.

Shylock thy master spoke with me this day, 125

And hath preferred thee, if it be preferment

To leave a rich Jew's service, to become

The follower of so poor a gentleman.

LAUNCELOT The old proverb is very well parted between my
master Shylock and you, sir: you have the grace of God, sir, and 130
he hath enough.

BASSANIO

Thou speak'st it well. Go, father, with thy son.

Take leave of thy old master and inquire

My lodging out. (*To his followers*) Give him a livery

More guarded than his fellows': see it done. 135

LAUNCELOT Father, in. I cannot get a service; no. I have ne'er a

104 boy,—] Qq Ff *boy*. Theobald's change. 106, 110 specify,—] Qq Ff *specifie*. Theobald's change. 108 serve—] Qq Ff *serue*. Capell's change. 112 cater-cousins,—] Qq Ff *catercosins*. Cam's change. 115 frutify] Q^a *frutifie* Q^a Ff *frutify* or *frutifie* Kinnear argues for *fructify* you,—] Qq Ff *you*. Theobald's change. 117 is,—] Q^a *is*— Other texts *is*. 134 (*To his followers*) Added by Ed.

tongue in my head: well. If any man in Italy have a fairer table which doth offer to swear upon a book, I shall have a good fortune. Go to, here's a simple line of life. Here's a small trifle of wives. Alas, fifteen wives is nothing! eleven widows and nine 140 maids is a simple coming-in for one man: and then to 'scape drowning thrice, and to be in peril of my life with the edge of a feather-bed: here are simple scapes. Well, if Fortune be a woman, she's a good wench for this gear. Father, come. I'll take my leave of the Jew in the twinkling of an eye. 145

Exeunt Launcelot and Old Gobbo.

BASSANIO

I pray thee, good Leonardo, think on this:
These things being bought and orderly bestowed,
Return in haste, for I do feast to-night
My best-esteemed acquaintance: hie thee, go.

LEONARDO

My best endeavours shall be done herein. 150

Enter Gratiano.

GRATIANO

Where's your master?

LEONARDO

Yonder, sir, he walks.

Exit.

GRATIANO Signior Bassanio,—

BASSANIO Gratiano!

GRATIANO

I have a suit to you.

BASSANIO

You have obtained it.

GRATIANO You must not deny me: I must go with you to Belmont. 155

137 head: well. If] Q¹ head, wel: if Q² head. Well, if F² head, well: if Q³ head: Well, if F^{3, 4} head well: if F⁴ head well, if 137-139 If . . . fortune.] There has been much explanation of this passage as usually printed, head. Well, if . . . This gave a bad start and was due to the punctuation of Q², previously thought to be the first Quarto, but now recognised as produced in 1619. Q¹ (1600) appears to give well at the end of the sentence. Launcelot, the wag, is here echoing a verbal trick of his master Shylock (1 iii 1 etc.); and we punctuate this phrase ending in well as we punctuated Shylock's utterance. The If with which the quoted phrase now begins is equivalent to *Even if*; and Launcelot's meaning as he regards his palm is: even if any man in Italy have a fairer palm which doth offer to swear upon a book, he, Launcelot, is bound to have good fortune. Cam, Craig, Chambers, Pooler, NCE head. Well if etc. CNS head! Well . . . [looking on his palm] if any man, etc. Kittredge head! Well if etc. 145 of an eye] In Q² only, where it was probably added for clarity. Most editors admit this; but CNS and Kittredge omit it and NCE prints in square brackets. *Exeunt . . . Gobbo.*] Qq Ff Exit Clowne. 151 Where 's] Qq Ff, Kittredge *Where's* Cam and others *Where is* *Exit.*] Qq Ff after l. 150. Q¹ Exit Leonardo. Q² Exit. F¹ Exit Le. F²⁻⁴ Exit Leonato. 154 a] Q² omits.

BASSANIO

Why, then you must. But hear thee, Gratiano.
 Thou art too wild, too rude, and bold of voice;
 Parts that become thee happily enough,
 And in such eyes as ours appear not faults; 160
 But where thou art not known, why there they show
 Something too liberal. Pray thee, take pain
 To allay with some cold drops of modesty
 Thy skipping spirit; lest, through thy wild behaviour,
 I be misconstrued in the place I go to, 165
 And lose my hopes.

GRATIANO

Signior Bassanio, hear me:
 If I do not put on a sober habit,
 Talk with respect, and swear but now and then,
 Wear prayer-books in my pocket, look demurely;
 Nay more, while grace is saying, hood mine eyes 170
 Thus with my hat, and sigh, and say Amen;
 Use all the observance of civility,
 Like one well studied in a sad ostent
 To please his grandam, never trust me more.

BASSANIO

Well, we shall see your bearing. 175

GRATIANO

Nay, but I bar to-night: you shall not gauge me
 By what we do to-night.

BASSANIO

No, that were pity.
 I would entreat you rather to put on
 Your boldest suit of mirth, for we have friends
 That purpose merriment. But fare you well: 180
 I have some business.

GRATIANO

And I must to Lorenzo and the rest:
 But we will visit you at supper-time. *Exeunt.*

SCENE III. VENICE. A ROOM IN SHYLOCK'S HOUSE.

Enter Jessica and Launcelot.

JESSICA

I am sorry thou wilt leave my father so:
 Our house is hell; and thou, a merry devil,
 Didst rob it of some taste of tediousness.

157 you] Q¹ *yon* 161 thou art] Ff *they are* 162 Pray thee,] Q² *prethee* 165
 misconstrued] Qq *misconstred* F¹⁻² *misconsterd* Usually modernised as *mis-*
construed; but NCE has *misconst'red* and CNS *misconstrued* 180 fare you
 well:] Q¹ *far you well*, Q² *faryewell*, SCENE . . . HOUSE.] Added by Capell.
Enter . . . Launcelot.] Qq Ff *Enter Jessica and the Clowne.*

But fare thee well. There is a ducat for thee.
 And, Launcelot, soon at supper shalt thou see
 Lorenzo, who is thy new master's guest. 5
 Give him this letter: do it secretly.
 And so farewell. I would not have my father
 See me in talk with thee.

LAUNCELOT Adieu! tears exhibit my tongue. Most beautiful pa- 10
 gan, most sweet Jew! if a Christian do not play the knave, and
 get thee, I am much deceived. But, adieu: these foolish drops do
 something drown my manly spirit: adieu.

Exit Launcelot.

JESSICA

Farewell, good Launcelot.
 Alack, what heinous sin is it in me 15
 To be ashamed to be my father's child!
 But though I am a daughter to his blood,
 I am not to his manners. O Lorenzo,
 If thou keep promise, I shall end this strife,
 Become a Christian, and thy loving wife. *Exit.* 20

SCENE IV. VENICE. A STREET.

Enter Gratiano, Lorenzo, Salerio, and Solanio.

LORENZO

Nay, we will slink away in supper-time,
 Disguise us at my lodging, and return
 All in an hour.

GRATIANO We have not made good preparation.

SALERIO We have not spoke us yet of torch-bearers. 5

SOLANIO

'Tis vile, unless it may be quaintly ordered,
 And better in my mind not undertook.

LORENZO

'Tis now but four o'clock: we have two hours

11 do] Qq F¹ *doe* F²⁻⁴ *did* At one time there was a preference for the *did* of F¹, which would refer to the begetting of Jessica; but Q¹ gives us *do*, referring to Lorenzo. As Malone pointed out, Lorenzo, as in echo of Launcelot's 'play the knave,' says "When you shall please to play the thieves for wives, I'll watch as long for you." See Furness, 80-81. Cam, Craig, Chambers, Pooler, Kittredge *did* CNS, NCE *do* 13 something] Ff, Craig, Pooler *somewhat* *Exit Launcelot.*] Omitted in Q¹. Other texts *Exit*. SCENE IV.] Added by Capell. VENICE. A STREET.] Added by Ed. *Salerio.*] Q¹ *Salaryno*, Q², F²⁻⁴ *Salarino*, F¹ *Slarino*, *Solanio.*] Q¹, ², F¹ *Salanio*. F²⁻⁴ *Solania*. 2-3 *Disguise . . . hour.*] One line in Qq Ff. Capell's arrangement. 8 o'] Q¹, ², F¹, ¹ *of* Q², F²⁻⁴ *a*

To furnish us.

Enter Launcelot, with a Letter.

Friend Launcelot, what's the news?

LAUNCELOT And it shall please you to break up this, it shall seem 10
to signify.

LORENZO

I know the hand : in faith, 'tis a fair hand ;
And whiter than the paper it writ on
Is the fair hand that writ.

GRATIANO Love-news, in faith.

LAUNCELOT By your leave, sir.

15

LORENZO Whither goest thou?

LAUNCELOT Marry, sir, to bid my old master the Jew to sup to-
night with my new master the Christian.

LORENZO

Hold here, take this : tell gentle Jessica
I will not fail her ; speak it privately : go.

20

Exit Launcelot.

Gentlemen,

Will you prepare you for this masque to-night?

I am provided of a torch-bearer.

SALERIO

Ay, marry, I'll be gone about it straight.

SOLANIO

And so will I.

LORENZO Meet me and Gratiano

25

At Gratiano's lodging some hour hence.

SALERIO 'Tis good we do so.

Exeunt Salerio and Solanio.

GRATIANO

Was not that letter from fair Jessica?

LORENZO

I must needs tell thee all. She hath directed

How I shall take her from her father's house ;

30

What gold and jewels she is furnished with ;

9 *Enter . . . letter.*] Q¹ at l. 9 *Enter Launcelot.* Q² after l. 8 *Enter Lancelot.* Ff after l. 9 *Enter Lancelot with a Letter.* 10 And it] Q² *If it* 14 Is] Ff 1 20, 21 privately : go. Gentlemen,] In Qq Ff one line consists of *Go Gentlemen, . . . tonight.* Collier divided the line after *gentlemen*, reading: *Go, gentlemen, Will you* etc. Cam, Craig, CNS, and others so print. *Go*, however, seems to be addressed to Launcelot; and Lorenzo would hardly start so oddly as *Go, gentlemen*, before he mentions his subject. We therefore transfer *go* to l. 20. Kittredge has in one line *Go.* [Exit Launcelot.] *Gentlemen*, NCE transfers *go* to the preceding line *go.* [Exit Launcelot. *Gentlemen.* 20 *Exit Launcelot.* Qq Ff after l. 22: Exit Clowne. 25, 26 Meet . . . lodging] One line in Qq Ff. 26 some hour hence.] One line in Qq Ff. 27 *Exeunt . . . Solanio.*] Qq Ff *Exit.*

What page's suit she hath in readiness.
 If e'er the Jew her father come to heaven
 It will be for his gentle daughter's sake :
 And never dare misfortune cross her foot, 35
 Unless she do it under this excuse,
 That she is issue to a faithless Jew.
 Come, go with me. Peruse this as thou goest :
 Fair Jessica shall be my torch-bearer. *Exeunt.*

SCENE V. VENICE. BEFORE SHYLOCK'S HOUSE.

Enter Shylock and Launcelot.

SHYLOCK

Well, thou shalt see, thy eyes shall be thy judge,
 The difference of old Shylock and Bassanio—
 What, Jessica!—thou shalt not gormandise
 As thou hast done with me—What, Jessica!—
 And sleep and snore, and rend apparel out.— 5
 Why, Jessica, I say!

LAUNCELOT

Why, Jessica!

SHYLOCK

Who bids thee call? I do not bid thee call.

LAUNCELOT Your worship was wont to tell me I could do nothing
 without bidding.

Enter Jessica.

JESSICA Call you? What is your will? 10

SHYLOCK

I am bid forth to supper, Jessica :
 There are my keys. But wherefore should I go?
 I am not bid for love : they flatter me.
 But yet I'll go in hate, to feed upon
 The prodigal Christian. Jessica, my girl, 15
 Look to my house. I am right loath to go :
 There is some ill a-brewing towards my rest,
 For I did dream of money-bags to-night.

LAUNCELOT I beseech you, sir, go. My young master doth expect
 your reproach. 20

SHYLOCK So do I his.

39 *Exeunt.*] Qq Ff Exit. SCENE . . . HOUSE.] Added by Capell. *Enter . . . Launcelot.*] Q¹ Ff Enter Iewe and his man that was the Clowne. Q² Enter the Iew and Lancelot. Dover Wilson considered and Greg agreed that the original phrase ended at *was*: the addition of *the Clowne* being a playhouse gloss. 'his man that was' means the Jew's former servant. 8, 9] Prose in Q² only. Other texts have 2 lines, ending *me, . . . bidding.* 8 me I] Q¹ *me, I* Q² *me, that I* Chambers, Pooler, CNS, Kittredge, NCE follow Q¹. 19, 20] Q¹ in prose. Q² in verse of 2 lines ending *go, . . . reproach.*

LAUNCELOT And they have conspired together, I will not say you shall see a masque; but if you do, then it was not for nothing that my nose fell a-bleeding on Black-Monday last at six o'clock i' th' morning, falling out that year on Ash-Wednesday was four 25 year, in th' afternoon.

SHYLOCK

What, are there masques? Hear you me, Jessica :
 Lock up my doors ; and when you hear the drum,
 And the vile squealing of the wry-necked fife,
 Clamber not you up to the casements then, 30
 Nor thrust your head into the public street
 To gaze on Christian fools with varnished faces ;
 But stop my house's ears, I mean my casements.
 Let not the sound of shallow foppery enter
 My sober house. By Jacob's staff, I swear 35
 I have no mind of feasting forth to-night :
 But I will go. Go you before me, sirrah.
 Say I will come.

LAUNCELOT I will go before, sir. Mistress, look out at window.
 for all this. 40

There will come a Christian by,
 Will be worth a Jewess' eye.

Exit.

SHYLOCK

What says that fool of Hagar's offspring, ha?

JESSICA

His words were, 'Farewell, mistress' : nothing else.

SHYLOCK

The patch is kind enough, but a huge feeder ; 45
 Snail-slow in profit, and he sleeps by day
 More than the wild-cat. Drones hive not with me ;
 Therefore I part with him ; and part with him
 To one that I would have him help to waste
 His borrowed purse. Well, Jessica, go in. 50
 Perhaps I will return immediately.
 Do as I bid you : shut doors after you.
 Fast bind, fast find,—
 A proverb never stale in thrifty mind. *Exit.*

JESSICA

Farewell ; and if my fortune be not crost, 55
 I have a father, you a daughter, lost. *Exit.*

25 i' th'] Q¹, F¹, ² *ith* Q^a in the Cam, Craig and others i' the 26 in th' after-
 noon.] Q¹ in thafternoone. Q^a F¹, ² *in th' afternoone*. Cam and others *in the*
afternoon. 29 squealing] Q^a *squeaking* 39, 40] Two lines in Qq Ff ending
str. . . this; (Qq *this*). 42 Jewess'] Qq F¹, ² *lewes* Pope's amendment. *Exit*.
 Not in Qq Ff. Added by Rowe. 52, 53 Do . . . find,—] One line in Q¹ Ff.

SCENE VI. VENICE. BEFORE SHYLOCK'S HOUSE.

Enter the Maskers, Gratiano and Salerio.

GRATIANO

This is the penthouse under which Lorenzo
Desired us to make stand.

SALERIO

His hour is almost past.

GRATIANO

And it is marvel he out-dwells his hour,
For lovers ever run before the clock. . . .

SALERIO

O, ten times faster Venus' pigeons fly
To seal love's bonds new-made, than they are wont
To keep obligéd faith unforfeited!

GRATIANO

That ever holds. Who riseth from a feast
With that keen appetite that he sits down?
Where is the horse that doth untread again 10
His tedious measures with the unbated fire
That he did pace them first? All things that are,
Are with more spirit chaséd than enjoyed.
How like a younker or a prodigal
The scarféd bark puts from her native bay, 15
Hugged and embracéd by the strumpet wind!
How like the prodigal doth she return,
With over-weathered ribs and ragged sails,
Lean, rent, and beggared by the strumpet wind!

Enter Lorenzo.

SALERIO Here comes Lorenzo: more of this hereafter. 20

LORENZO

Sweet friends, your patience for my long abode:
Not I, but my affairs, have made you wait.
When you shall please to play the thieves for wives,
I'll watch as long for you then. Approach:
Here dwells my father Jew. Ho! who's within? 25

Enter Jessica, above, in boy's clothes.

JESSICA

Who are you? Tell me, for more certainty,
Albeit I'll swear that I do know your tongue. . . .

LORENZO Lorenzo, and thy love.

SCENE . . . HOUSE.] Added by Capell and Ed. 2 stand.] Ff a stand. 6 seal] Ff
steale 14 younker] Qq F²⁻⁴ younger F^{1, 2} yonger Rowe, etc. younker 17
the] Ff a 18 over-weathered] Ff ouer-wither'd 25 Ho!] Q¹ Howe Q² Ho, Ff
Hoe, Enter . . . clothes.] Qq Ff Jessica aboue.

JESSICA

Lorenzo, certain ; and my love, indeed,
 For who love I so much? And now who knows 30
 But you, Lorenzo, whether I am yours?

LORENZO

Heaven and thy thoughts are witness that thou art.

JESSICA

Here, catch this casket : it is worth the pains.
 I am glad 'tis night, you do not look on me,
 For I am much ashamed of my exchange. 35
 But love is blind, and lovers cannot see
 The pretty follies that themselves commit ;
 For if they could, Cupid himself would blush
 To see me thus transforméd to a boy.

LORENZO

Descend, for you must be my torch-bearer. 40

JESSICA

What, must I hold a candle to my shames?
 They in themselves, good sooth, are too too light.
 Why, 'tis an office of discovery, love ;
 And I should be obscured.

LORENZO

So are you, sweet,
 Even in the lovely garnish of a boy. 45
 But come at once ;
 For the close night doth play the runaway,
 And we are stayed for at Bassanio's feast.

JESSICA

I will make fast the doors, and gild myself
 With some mo ducats, and be with you straight. 50
Exit above.

GRATIANO

Now, by my hood, a Gentile, and no Jew.

LORENZO

Beshrew me but I love her heartily ;
 For she is wise, if I can judge of her ;
 And fair she is, if that mine eyes be true ;
 And true she is, as she hath proved herself ; 55
 And therefore, like herself, wise, fair, and true,
 Shall she be placéd in my constant soul.

Enter Jessica, below.

44 are you,] Ff *you are* 45-47] Two lines in Q¹ Ff, ending *once*, . . . *run-away*, Three lines in Q² ending *boy . . . night . . . run-away*, 50 mo] Ff *more* 50 *Exit above*.] Not in Qq Ff. We follow Cam. 51 Gentile,] Q¹ F¹ *gentle*, 52 Beshrew] Q¹ *Beshrow* Q² Ff *Beshrew* Kittredg *Beshrow* 57 *Enter . . . below*.] Qq Ff *Enter Jessica*. Capell's change.

What, art thou come? On, gentlemen : away!
Our masquing mates by this time for us stay.

Exit with Jessica and Salerio.

Enter Antonio.

ANTONIO Who's there? 60

GRATIANO Signior Antonio!

ANTONIO

Fie, fie, Gratiano ; where are all the rest?

'Tis nine o'clock : our friends all stay for you.

No masque to-night : the wind is come about ;

Bassanio presently will go aboard.

65

I have sent twenty out to seek for you.

GRATIANO

I am glad on't. I desire no more delight

Than to be under sail and gone to-night.

Exeunt.

SCENE VII. BELMONT. A ROOM IN PORTIA'S HOUSE.

*Flourish of cornets. Enter Portia, with the Prince of Morocco,
and their trains.*

PORTIA

Go draw aside the curtains, and discover

The several caskets to this noble Prince.

Now make your choice.

MOROCCO

The first, of gold, who this inscription bears,

'Who chooseth me shall gain what many men desire ;'

5

The second, silver, which this promise carries,

'Who chooseth me shall get as much as he deserves ;'

This third, dull lead, with warning all as blunt,

'Who chooseth me must give and hazard all he hath.'

How shall I know if I do choose the right?

10

58 gentlemen:] Q¹ *gentleman*, 59 *Exit . . . Salerio.*] Qq Ff *Exit*. SCENE . . .
HOUSE.] Added by Capell. *Flourish of Cornets.*] Added by Capell and admitted
by Cam and NCE (in square brackets). Cam's note explains that Capell shifted
this instruction from the Folio direction, *Flo. Cornets*, at the beginning of Sc.
viii (where it is inappropriate) to the beginning of this scene and Dyce added
a similar injunction at the end, as the Prince's exit would be accompanied by
the same pomp as his entrance. CNS has no 'Flourish of cornets'; but heads
the scene: The hall of Portia's house at Belmont; Portia enters, with the
Prince of Morocco, and their trains. *Enter . . . trains.*] Qq Ff *Enter Portia*
with Morrocco and both theyr traines. 1 curtains.] Keightley *curtain* See
ix 1. 4 The] Q¹ *This* Editors generally follow Q¹ Ff *The* 5 many] Omitted
in Ff. 10] This line occurs both at the bottom of p. 170 and the top of p. 171
in F¹; and F² so copied it.

PORTIA

The one of them contains my picture, Prince :
If you choose that, then I am yours withal.

MOROCCO

Some god direct my judgement! Let me see.
I will survey th' inscriptions back again.
What says this leaden casket? 15
'Who chooseth me must give and hazard all he hath.'
Must give,—for what? for lead? Hazard for lead?
This casket threatens. Men that hazard all
Do it in hope of fair advantages.
A golden mind stoops not to shows of dross. 20
I'll then nor give nor hazard aught for lead.
What says the silver with her virgin hue?
'Who chooseth me shall get as much as he deserves.'
As much as he deserves! Pause there, Morocco,
And weigh thy value with an even hand. 25
If thou be'st rated by thy estimation,
Thou dost deserve enough; and yet enough
May not extend so far as to the lady:
And yet to be afeard of my deserving
Were but a weak disabling of myself. 30
As much as I deserve! Why, that's the lady!
I do in birth deserve her, and in fortunes,
In graces and in qualities of breeding;
But more than these, in love I do deserve.
What if I strayed no farther, but chose here? 35
Let's see once more this saying graved in gold:
'Who chooseth me shall gain what many men desire.'
Why, that's the lady! All the world desires her.
From the four corners of the earth they come,
To kiss this shrine, this mortal-breathing saint. 40
The Hyrcanian deserts and the vasty wilds
Of wide Arabia are as throughfares now
For princes to come view fair Portia.
The watery kingdom, whose ambitious head
Spits in the face of heaven, is no bar 45
To stop the foreign spirits; but they come,
As o'er a brook, to see fair Portia.
One of these three contains her heavenly picture.
Is't like that lead contains her? 'Twere damnation
To think so base a thought. It were too gross 50

14 th'] Ff, Cam and others *the* 17 give,—for] Q¹ F¹⁻³ *glue*, for Q³ F⁶ *giue* for Capell's amendment. 18 threatens. Men] Qq Ff *threatens men* 41 Hyrcanian] Q¹. ² F¹ *Hircanton* 45 Spits] Qq Ff *Spets* Pooler, CNS *Spets*

To rib her cerecloth in the obscure grave.
 Or shall I think in silver she's immured,
 Being ten times undervalued to tried gold?
 O sinful thought! Never so rich a gem
 Was set in worse than gold. They have in England 55
 A coin that bears the figure of an angel
 Stampéd in gold, but that's insculped upon;
 But here an angel in a golden bed
 Lies all within. Deliver me the key.
 Here do I choose, and thrive I as I may! 60

PORTIA

There, take it, Prince; and if my form lie there,
 Then I am yours.

He unlocks the golden casket.

MOROCCO

O hell! what have we here?
 A carrion Death, within whose empty eye
 There is a written scroll! I'll read the writing.

Reads.

'All that glisters is not gold; 65
 Often have you heard that told.
 Many a man his life hath sold
 But my outside to behold.
 Gilded tombs do worms infold.
 Had you been as wise as bold, 70
 Young in limbs, in judgement old,
 Your answer had not been inscrolled.
 Fare you well: your suit is cold.'

Cold, indeed, and labour lost.

Then, farewell, heat, and welcome, frost! 75
 Portia, adieu. I have too grieved a heart
 To take a tedious leave. Thus losers part.

Exit with his train. Flourish of cornets.

57 Stampéd] Qq Ff *Stamp* Rowe, Cam, etc. *Stamped* 62 *He . . . casket.*] Qq Ff Omit. Rowe Vnlocking the Gold Casket. 62, 64] Two lines in Qq Ff, ending *death, . . . scroule*, Capell's arrangement. 62-73 O . . . cold. For musical setting, see Sh: Music, 27. 64 I'll . . . writing.] Omitted in F^a-4. 69 tombs do] Q¹ F¹ timber doe Q^a F^a *timber do* Johnson writes: "I believe Shakespeare wrote: 'Gilded tombs do' etc. A tomb is the proper repository of a death's head." (See l. 63). The printer mistook *es* at the end of *tombs*, or its abbreviation, for *er*. *I* for *o* occasionally occurs: for examples, see Kellner, p. 66. Halliwell supported the Q reading. See Furness, 107, for various views. Johnson's correction is generally adopted; but Kaightley, 150, preferred *woods*. "The meaning," he wrote, "is that gilded wooden work was often worm-eaten." CNE, 142, points out that the reference is to Matt. xxiii, 27. 77 leave.] Q¹ *leaves* Exit . . . cornets.] Qq Ff Exit. Dyce Exit . . . train. Cornets.

PORTIA

A gentle riddance. Draw the curtains, go.
Let all of his complexion choose me so.

Exeunt.

SCENE VIII. VENICE. A STREET.

Enter Salerio and Solanio.

SALERIO

Why, man, I saw Bassanio under sail:
With him is Gratiano gone along;
And in their ship I am sure Lorenzo is not.

SOLANIO

The villain Jew with outcries raised the Duke,
Who went with him to search Bassanio's ship.

SALERIO

He came too late, the ship was under sail:
But there the Duke was given to understand
That in a gondola were seen together
Lorenzo and his amorous Jessica.
Besides, Antonio certified the Duke
They were not with Bassanio in his ship. 10

SOLANIO

I never heard a passion so confused,
So strange, outrageous, and so variable,
As the dog Jew did utter in the streets:
'My daughter! O my ducats! O my daughter! 15
Fled with a Christian! O my Christian ducats!
Justice! the law! my ducats, and my daughter!
A sealéd bag, two sealéd bags of ducats,
Of double ducats, stol'n from me by my daughter!
And jewels,—two stones, two rich and precious stones, 20
Stolen by my daughter! Justice! Find the girl!
She hath the stones upon her, and the ducats!'

SALERIO

Why, all the boys in Venice follow him,
Crying, his stones, his daughter, and his ducats.

SOLANIO

Let good Antonio look he keep his day, 25

SCENE VIII.] Added by Capell. VENICE. A STREET.] Added by Rowe and Capell.
Salerio] Q¹ F¹ Salarino After this Ff have: Flo. Cornets. 6 came] Ff comes 8
gondola] Qq Gondylo Ff Gondillo Theobald's correction. 19 stol'n] Cam stolen
20 jewels,—two stones, two] Qq F¹ iewels, two stones, two (Q¹ iewels) F²⁻⁴
iewels, two Warburton jewels too, stones Cam, Chambers, Pooler jewels, two
stones, two CNS jewels—two stones, two

Or he shall pay for this.

SALERIO Marry, well remembered.

I reasoned with a Frenchman yesterday,
Who told me, in the narrow seas that part
The French and English, there miscarriéd
A vessel of our country richly fraught. 30
I thought upon Antonio when he told me;
And wished in silence that it were not his.

SOLANIO

You were best to tell Antonio what you hear;
Yet do not suddenly, for it may grieve him.

SALERIO

A kinder gentleman treads not the earth. 35
I saw Bassanio and Antonio part.
Bassanio told him he would make some speed
Of his return. He answered, 'Do not so;
Slubber not business for my sake, Bassanio,
But stay the very riping of the time; 40
And for the Jew's bond which he hath of me,
Let it not enter in your mind of love.
Be merry; and employ your chiefest thoughts
To courtship, and such fair ostents of love
As shall conveniently become you there.' 45
And even there, his eye being big with tears,
Turning his face, he put his hand behind him,
And with affection wondrous sensible
He wrung Bassanio's hand: and so they parted.

SOLANIO

I think he only loves the world for him. 50
I pray thee, let us go and find him out,
And quicken his embracéd heaviness
With some delight or other.

SALERIO

Do we so.

Exeunt.

39 Slubber] Q¹ *slumber* Q² Ff *Slubber* 42 enter in your mind of love.] Jackson thought *ta* had dropped out from the type between *enter* and *in* and would read *entertain your mind off love*. This has not found favour. Johnson thought the passage probably corrupt. Heath would insert a comma after *mind*; and of *love* then signifies 'by our mutual love' or 'for love's sake.' Steevens' interpretation, omitting the comma, was that *mind of love* meant *your loving mind*. Furness, 111, considers the weight of authority to be with Steevens. Clarendon glosses *mind of love* as *your loving mind* and quotes *Measure for Measure*, II iv 179: "Such a mind of honour"; and Pooler agrees. 52 embracéd] Various suggestions made to replace this word by *impressed*, *enraced*, *unbraced*, etc. Johnson comments: "I know not why any great efforts should be made to change a word which has no incommodious or unusual sense. We say of a man now that 'he hugs his sorrows'."

SCENE IX. BELMONT. A ROOM IN PORTIA'S HOUSE.

Enter Nerissa and a Servitor.

NERISSA

Quick, quick, I pray thee : draw the curtain straight.
 The Prince of Arragon hath ta'en his oath,
 And comes to his election presently.

*Flourish of cornets. Enter the Prince of Arragon, Portia,
 and their trains.*

PORTIA

Behold, there stand the caskets, noble Prince.
 If you choose that wherein I am contained, 5
 Straight shall our nuptial rites be solemnized :
 But if you fail, without more speech, my lord,
 You must be gone from hence immediately.

ARRAGON

I am enjoined by oath to observe three things :
 First, never to unfold to any one 10
 Which casket 'twas I chose ; next, if I fail
 Of the right casket, never in my life
 To woo a maid in way of marriage :
 Lastly,
 If I do fail in fortune of my choice, 15
 Immediately to leave you and be gone.

PORTIA

To these injunctions everyone doth swear
 That comes 'o hazard for my worthless self.

ARRAGON

And so have I addressed me. Fortune now
 To my heart's hope! Gold, silver, and base lead. 20
 'Who chooseth me must give and hazard all he hath.'
 You shall look fairer, ere I give or hazard.
 What says the golden chest? Ha! let me see :
 'Who chooseth me shall gain what many men desire.'
 What many men desire! That 'many' may be meant 25
 By the fool multitude, that choose by show,
 Not learning more than the fond eye doth teach ;
 Which pries not to th' interior, but, like the martlet,

SCENE IX.] Added by Capell. BELMONT. . . . HOUSE.] Added by Rowe and Capell.
 3 *Flourish of cornets.*] Omitted in Qq. Ff after Enter . . . Portia : Flor. Cornets.
Enter . . . trains.] Qq Ff *Enter Arragon, his trayne, and Portia.* (Q¹ Arragon
 . . . trayne). 7 you fail,] Ff *thou faile*, 13-15 marriage: Lastly, If I] In Qq Ff
marriage: ends one line and *Lastly, if I* begins the next. CNS, Kittredge, NCE
 and we follow Cam. Pooler ends first line in *lastly*, 28 th' interior,] Q¹ *thin-*
terlour, Q² *th' interlour*, Ff *th' interior*, Cam, Craig, Pooler *the interior*

Builds in the weather on the outward wall,
 Even in the force and road of casualty. 30
 I will not choose what many men desire,
 Because I will not jump with common spirits,
 And rank me with the barbarous multitudes.
 Why, then to thee, thou silver treasure-house;
 Tell me once more what title thou dost bear: 35
 'Who chooseth me shall get as much as he deserves.'
 And well said too; for who shall go about
 To cozen fortune, and be honourable
 Without the stamp of merit? Let none presume
 To wear an undeserv'd dignity. 40
 O, that estates, degrees and offices
 Were not derived corruptly, and that clear honour
 Were purchased by the merit of the wearer!
 How many then should cover that stand bare!
 How many be commanded that command! 45
 How much low peasantry would then be gleaned
 From the true seed of honour! and how much honour
 Picked from the chaff and ruin of the times,
 To be new-varnished! Well, but to my choice:
 'Who chooseth me shall get as much as he deserves.' 50
 I will assume desert. Give me a key for this,
 And instantly unlock my fortunes here.

He opens the silver casket.

PORTIA (*aside*)

Too long a pause for that which you find there.

ARRAGON

What's here? The portrait of a blinking idiot,
 Presenting me a schedule! I will read it. 55
 How much unlike art thou to Portia!
 How much unlike my hopes and my deservings!
 'Who chooseth me shall have as much as he deserves.'
 Did I deserve no more than a fool's head?
 Is that my prize? Are my deserts no better? 60

33 multitudes.] Walker conj., Dyce, Craig *multitude*. 46-49 How much . . . new-varnished!] In this passage *peasantry* is printed as follows:—Q¹, ², ⁴ *peasantry* Q³ *pezantry* Ff *pleasantry* Daniel remarks that the Qq *peasantry* is correct and adds: "I suspect . . . that *gleaned* may have been written in the margin as an alternative to *pick'd*, and that we should read: How much low peasantry would then be *fann'd* From the . . . honour *Gleaned* from the chaff, etc." CNS remarks: "We suspect that Shakespeare is continuing the quibble on 'times,' but can suggest no meaning for 'varnished' suitable to grain, or meal." 48 chaff] Q¹ *chaff* 52 *He . . . casket.*] Not in Qq Ff. Added by Cam after Rowe. 53 (*aside*)] Not in Qq Ff. Added by Capell.

PORTIA

To offend, and judge, are distinct offices,
And of opposéd natures.

ARRAGON

What is here?

Reads.

The fire seven times triéd this :
Seven times tried that judgement is,
That did never choose amiss.
Some there be that shadows kiss ;
Such have but a shadow's bliss.
There be fools alive, iwis,
Silvered o'er ; and so was this.
Take what wife you will to bed,
I will ever be your head.
So be gone : you are sped.'

65

70

Still more fool I shall appear
By the time I linger here :
With one fool's head I came to woo,
But I go away with two.
Sweet, adieu. I'll keep my oath,
Patiently to bear my wroth.

75

Exeunt Arragon and train.

PORTIA

Thus hath the candle singed the moth.
O, these deliberate fools! When they do choose,
They have the wisdom by their wit to lose.

80

NERISSA

The ancient saying is no heresy,
Hanging and wiving goes by destiny.

PORTIA Come, draw the curtain, Nerissa.

Enter a Messenger.

MESSENGER

Where is my lady?

PORTIA

Here : what would my lord?

85

62 *Reads.*] Q¹ Hee reads. The rest omit. 64 judgement] Q¹ F¹ iudement 68 iwis,] Q¹ F¹ Iwis The rest I wis (adverb = assuredly; from O.E. *gewis*; and is sometimes, as in Cam, etc. printed as two words: *I wis*). 70 wife] Johnson remarks: "Perhaps the poet had forgotten that he who missed Portia was never to marry any woman." Jackson suggests *wise* He expands as "Go to bed in *what manner* you will," etc. 72 be gone:] F²⁻⁴ be gone sir, This has been followed by Rowe, Craig, and other editors in the interest of metre. Modern editors generally adhere to Q. 73] Q¹. ². ⁴ and Ff prefix this line Arrag. or Ar. for Arragon. 78 *Exeunt . . . train.*] Not in Qq Ff. Added by Capell. 79 moth.] Q¹ *moath*: Q¹ *Moth*.

MESSENGER

Madam, there is alighted at your gate
 A young Venetian, one that comes before
 To signify th' approaching of his lord;
 From whom he bringeth sensible regreets,
 To wit, besides commends and courteous breath, 90
 Gifts of rich value. Yet I have not seen
 So likely an ambassador of love:
 A day in April never came so sweet,
 To show how costly summer was at hand,
 As this fore-spurrer comes before his lord. 95

PORTIA

No more, I pray thee: I am half afeard
 Thou wilt say anon he is some kin to thee,
 Thou spend'st such high-day wit in praising him.
 Come, come, Nerissa; for I long to see
 Quick Cupid's post that comes so mannerly. 100

NERISSA

Bassanio, lord Love, if thy will it be! *Exeunt.*

ACT III

SCENE I. VENICE. A STREET.

Enter Solanio and Salarino.

SOLANIO Now, what news on the Rialto?

SALARIO Why, yet it lives there unchecked, that Antonio hath a
 ship of rich lading wracked on the narrow seas: the Goodwins,
 I think they call the place; a very dangerous flat and fatal, where
 the carcasses of many a tall ship lie buried, as they say, if my 5
 gossip Report be an honest woman of her word.

SOLANIO I would she were as lying a gossip in that as ever knapped
 ginger, or made her neighbours believe she wept for the death of
 a third husband. But it is true, without any slips of prolixity, or
 crossing the plain highway of talk, that the good Antonio, the 10
 honest Antonio,—O that I had a title good enough to keep his
 name company!—

SALARIO Come, the full stop.

88 th'] Cam, Craig and others *the* 101 Bassanio, lord Love,] Q¹, ²F¹⁻² Bassanio
Lord, loue Exeunt.] Q² Exit. ACT III] Not in Qq. Ff Actus Tertius. SCENE I.]
 Added by Rowe. VENICE. A STREET.] Added by Capell and Rowe. *Enter . . .*
Salario.] Q¹ F¹ Enter Solanio and Salarino (Q¹ omits Enter) 3 wracked] Qq Ff
wrackt 6 gossip Report] Q² Ff *gossips report* 7 as lying a] Q² *as a lying*

SOLANIO Ha! what sayest thou? Why, the end is, he hath lost a ship. 15

SALERIO I would it might prove the end of his losses.

SOLANIO Let me say Amen betimes, lest the devil cross my prayer, for here he comes in the likeness of a Jew.

Enter Shylock.

How now, Shylock! what news among the merchants!

SHYLOCK You knew, none so well, none so well as you, of my daughter's flight. 20

SALERIO That's certain. I, for my part, knew the tailor that made the wings she flew withal.

SOLANIO And Shylock, for his own part, knew the bird was fledged; and then it is the complexion of them all to leave the dam. 25

SHYLOCK She is damned for it.

SALERIO That's certain, if the devil may be her judge.

SHYLOCK My own flesh and blood to rebel!

SOLANIO Out upon it, old carrion! rebels it at these years? 30

SHYLOCK I say, my daughter is my flesh and my blood.

SALERIO There is more difference between thy flesh and hers than between jet and ivory; more between your bloods than there is between red wine and Rhenish. But tell us, do you hear whether Antonio have had any loss at sea or no? 35

SHYLOCK There I have another bad match. A bankrupt, a prodigal, who dare scarce show his head on the Rialto; a beggar, that was used to come so smug upon the mart. Let him look to his bond. He was wont to call me usurer. Let him look to his bond. He was wont to lend money for a Christian courtesy. Let him look to his bond. 40

SALERIO Why, I am sure, if he forfeit, thou wilt not take his flesh. What's that good for?

SHYLOCK To bait fish withal. If it will feed nothing else, it will feed my revenge. He hath disgraced me, and hindered me half a million; laughed at my losses, mocked at my gains, scorned my nation, thwarted my bargains, cooled my friends, heated mine enemies. And what's his reason? I am a Jew. Hath not a 45

14 sayest] Craig *sayst* 18 *Enter Shylock.*] After l. 19 in Q¹ Ff. 20 knew,] Q⁸ *know* 22, 23] Two lines in Q⁸, ending *Taylor, . . . withall.* 25 fledged;] Q¹, 2, 4 *flidge*, Q⁸ Ff *fledg'd*. Usually the modern form *fledged* is taken from Q⁸ Ff. *fledge* is from M.E. adj. *flegge*, *flygge*, ready to fly. It occurs in Milton, *P.L.*, III 627 and VII 420: "feather'd soon and fledge They summ'd their pens . . ." The adjective is now dialect in this sense. Cam, Craig, Pooler *fledged*; CNS, Kittredg*e* *fledge*, NCE *fledg'd*; Chambers *flidge*, 31 my blood.] Q⁸ Ff omit *my* Cam, Craig, Pooler, Chambers, CNS follow Q⁸. Kittredg*e*, NCE *my blood*. 34 Rhenish.] Qq F¹ *renntsh* 38 was] Craig omits.

Jew eyes? Hath not a Jew hands, organs, dimensions, senses, affections, passions? fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer, as a Christian is? If you prick us, do we not bleed? If you tickle us, do we not laugh? If you poison us, do we not die? And if you wrong us, shall we not revenge? If we are like you in the rest, we will resemble you in that. If a Jew wrong a Christian, what is his humility? Revenge. If a Christian wrong a Jew, what should his sufferance be by Christian example? Why, revenge. The villany you teach me, I will execute; and it shall go hard but I will better the instruction.

Enter a Man from Antonio.

SERVANT Gentlemen, my master Antonio is at his house, and desires to speak with you both.

SALERIO We have been up and down to seek him.

Enter Tubal.

SOLANIO Here comes another of the tribe. A third cannot be matched, unless the devil himself turn Jew.

Exeunt Solanio, Salerio, and Man.

SHYLOCK How now, Tubal! What news from Genoa? Hast thou found my daughter?

TUBAL I often came where I did hear of her, but cannot find her.

SHYLOCK Why, there, there, there, there! A diamond gone, cost me two thousand ducats in Frankfort! The curse never fell upon our nation till now; I never felt it till now. Two thousand ducats in that, and other precious, precious jewels. I would my daughter were dead at my foot, and the ducats in her coffin! No news of them? Why, so:—and I know not what's spent in the search. Why, thou loss upon loss! the thief gone with so much, and so much to find the thief; and no satisfaction, no revenge: nor no ill luck stirring but what lights o' my shoulders; no sighs but o' my breathing; no tears but o' my shedding.

49 dimensions.] Q¹-F¹ *dementions*, 57 humility? Revenge.] Qq Ff *humility, reuenge?* (Q² *Reuenge?*). 58 example? Why, revenge.] Q¹ *example, why reuenge?* Q² *example, why Reuenge?* F¹ *example, why reuenge?* F², ³ *example? why reuenge.* 65 *Exeunt . . . Man.*] Qq Ff *Exeunt Gentlemen.* Q¹ here repeats: Enter Tubal. 66 Genoa?] Qq F¹⁻³ *Genowa?* F⁴ *Geneva?* 74 Would she] Q² *O would shee* 76 what's] Ff *how much is* 77 thou] F²⁻⁴ *then* 79 o'] Q¹ Ff *a* Q² *on* Cam, Craig, Chambers, Pooler *on* CNS, Kittredge, NCE *o'* 79, 80 *o'* Q¹ Ff *a* Q² *of* Cam, Craig, Chambers, Pooler *of* CNS, Kittredge, NCE *o'*

- TUBAL Yes, other men have ill luck too : Antonio, as I heard in Genoa,—
- SHYLOCK What, what, what? Ill luck, ill luck?
- TUBAL Hath an argosy cast away, coming from Tripolis.
- SHYLOCK I thank God, I thank God! Is it true, is it true? 85
- TUBAL I spoke with some of the sailors that escaped the wrack.
- SHYLOCK I thank thee, good Tubal. Good news, good news! Ha, ha! heard in Genoa!
- TUBAL Your daughter spent in Genoa, as I heard, in one night fourscore ducats. 90
- SHYLOCK Thou stick'st a dagger in me. I shall never see my gold again. Fourscore ducats at a sitting! Fourscore ducats!
- TUBAL There came divers of Antonio's creditors in my company to Venice, that swear he cannot choose but break.
- SHYLOCK I am very glad of it. I'll plague him. I'll torture him. I 95 am glad of it.
- TUBAL One of them showed me a ring that he had of your daughter for a monkey.
- SHYLOCK Out upon her! Thou torturest me, Tubal. It was my turquoise. I had it of Leah when I was a bachelor. I would not have 100 given it for a wilderness of monkeys.
- TUBAL But Antonio is certainly undone.
- SHYLOCK Nay, that's true, that's very true. Go, Tubal, fee me an officer; bespeak him a fortnight before. I will have the heart of him, if he forfeit; for, were he out of Venice, I can make what 105 merchandise I will. Go, Tubal, and meet me at our synagogue. Go, good Tubal: at our synagogue, Tubal. *Exeunt.*

82 Genoa.—] Q¹ F¹ Genowa? Q² Genoway. 85 Is it . . . is it] Q² *Is . . . Is* Cam etc. follow Q¹. Craig, CNS, Kittredge, NCE *Is it . . . is it* 88 heard in Genoa! Qq *heere* in Genowa. (Q² Genoway.) Ff *here* in Genowa. (F² Genoua.) As the parties are in Venice *here* in Genoa makes no real sense, and Rowe accordingly altered *here* to *where* and editors have followed. Final *d* was quite often mistaken for final *e* and the *heere* of Q¹ probably represents *heard*. Shylock is, in fact, as Kellner, 52, pointed out, exultingly repeating Tubal's phrase (l. 82): 'heard in Genoa.' CNS's view is different: "We are inclined to think that a line of text has been accidentally omitted, and that 'heere in Genowa' was the end of some question like 'What further tidings didst thou hear in Genoa?' to which Tubal's next speech would make a satisfactory rejoinder. It is worth noting that the three words stand in a line by themselves in Q. For 'heere' (= hear) cf. iii iv 23." (But *ha ha*, ends in a comma). Cam *where?* in Genoa? Craig, Pooler, Kittredge *Where?* in Genoa? NCE [*Heard*] in Genoa? CNS *here* in Genoa. 89 in one] All texts except Q² *one* Craig, Kittredge *one* 99-100 turquoise.] Qq F¹ *Turkies*, F²⁻⁴ *Turkis*, 106 will. Go,] Q¹ F¹ *will: goe* Q² *will go: go* F²⁻⁴ *will: go* Cam and others *will. Go, go* Chambers, Kittredge *will. Go, CNS will. . . Go,*

SCENE II. BELMONT. A ROOM IN PORTIA'S HOUSE.

Enter Bassanio, Portia, Gratiano, Nerissa, and all their trains.

PORTIA

I pray you, tarry : pause a day or two
 Before you hazard ; for, in choosing wrong,
 I lose your company. Therefore forbear awhile.
 There's something tells me, but it is not love,
 I would not lose you ; and you know yourself, 5
 Hate counsels not in such a quality.
 Best lest you should not understand me well,—
 And yet a maiden hath no tongue but thought,—
 I would detain you here some month or two
 Before you venture for me. I could teach you 10
 How to choose right, but then I am forsworn.
 So will I never be : so may you miss me ;
 But if you do, you'll make me wish a sin,—
 That I had been forsworn. Beshrew your eyes,
 They have o'er-looked me, and divided me : 15
 One half of me is yours, the other half yours,
 Mine own, I would say ; but if mine, then yours,
 And so all yours ! O, these naughty times
 Puts bars between the owners and their rights !
 And so, though yours, not yours. Prove it so, 20
 Let fortune go to hell for it, not I.
 I speak too long : but 'tis to peize the time,
 To eke it and to draw it out in length,
 To stay you from election.

BASSANIO Let me choose ;

For as I am, I live upon the rack. 25

PORTIA

Upon the rack, Bassanio ! Then confess
 What treason there is mingled with your love.

SCENE II.] Added by Rowe. BELMONT . . . HOUSE.] Added by Rowe and Capell.
Enter . . . trains.] Qq Ff omit *Nerissa* (Ff *traine*.) 9 month] Q¹. ^a *moneth*
 11 then I am] From Q¹. Q^a *I am then* Cam, etc. follow Q^a. Chambers, Pooler,
 CNS, Kittredge, NCE follow Q¹. 14 Beshrew] Q¹ F¹. ^a, Kittredge *Beshrow*
 19 Puts] Qq F¹. ^a *Puts* F^a. ^a *Put* Cam and others follow F^a. Chambers,
 Kittredge, NCE *Puts* 22 peize.] Rowe changed to *poize* and *peece* (piece).
 The word means to retard by weighting. *Edward III*, B⁷ 302-304 reads: "Whie
 dost thou tip mens tongues with golden words, And peise their deedes with
 weight of heauie leade, That faire performance cannot follow promise?"
 Keightley thought Rowe's *peece* was correct, and Johnson, Dyce and others
 printed *piece*; but *peize* or *pelse* is the correct form. 23 eke] Q¹ *ech* Q^a *eck*
 F¹-^a *ich* Q^a. ^a *eech* F^a *itch* Johnson's modernisation. Rowe, Pope and others
 read *ech* Forms in —*ch* survive in dialect, *i.e.*, *echa*, *cech*, *etch*, *etch*, *ich*. See
 Wright: DD, *sub eke*, *ich*.

BASSANIO

None but that ugly treason of mistrust,
Which makes me fear th' enjoying of my love:
There may as well be amity and life 30
'Tween snow and fire, as treason and my love.

PORTIA

Ay, but I fear you speak upon the rack,
Where men enforced do speak anything.

BASSANIO

Promise me life, and I'll confess the truth.

PORTIA

Well then, confess and live.

BASSANIO

'Confess and love' 35
Had been the very sum of my confession.
O happy torment, when my torturer
Doth teach me answers for deliverance!
But let me to my fortune and the caskets.

PORTIA

Away, then! I am locked in one of them. 40
If you do love me, you will find me out.
Nerissa and the rest, stand all aloof.
Let music sound while he doth make his choice;
Then, if he lose, he makes a swan-like end,
Fading in music. That the comparison 45
May stand more proper, my eye shall be the stream,
And watery death-bed for him. He may win;
And what is music then? Then music is
Even as the flourish when true subjects bow
To a new-crownéd monarch. Such it is 50
As are those dulcet sounds in break of day
That creep into the dreaming bridegroom's ear,
And summon him to marriage. Now he goes,
With no less presence, but with much more love,
Than young Alcides, when he did redeem 55
The virgin tribute paid by howling Troy
To the sea-monster. I stand for sacrifice;
The rest aloof are the Dardanian wives,
With bleared visages, come forth to view
The issue of th' exploit. Go, Hercules! 60
Live thou, I live. With much much more dismay

29 th'] Cam and others *the* 30 life] Daniel would read *lief* 54 much more love,] Clarendon has a note on this: "Because Hercules rescued Hesione, not for love of the lady, but for the sake of the horses promised him by Laomedon. See Ovid's *Metamorphoses*, xi 211-214." 60 th'] Cam and others *the* 61 live. With] Qq F¹, ² *live with* F³, ⁴ *live. with* much much] Q³ F¹, ⁴ *much*

I view the fight than thou that mak'st the fray.

A Song, the whilst Bassanio comments on the Caskets to himself.

Tell me where is fancy bred,
Or in the heart or in the head?
How begot, how nourishéd? 65

Reply, reply.

It is engend'red in the eyes,
With gazing fed; and fancy dies
In the cradle where it lies. 70

Let us all ring fancy's knell.

I'll begin it,—Ding, dong, bell.

Ding, dong, bell.

ALL

BASSANIO

So may the outward shows be least themselves:
The world is still deceived with ornament.
In law, what plea so tainted and corrupt, 75
But, being seasoned with a gracious voice,
Obscures the show of evil? In religion,
What damnd error, but some sober brow
Will bless it, and approve it with a text,
Hiding the grossness with fair ornament? 80
There is no vice so simple, but assumes
Some mark of virtue on his outward parts.
How many cowards, whose hearts are all as false
As stairs of sand, wear yet upon their chins
The beards of Hercules and frowning Mars; 85
Who, inward searched, have livers white as milk;
And these assume but valour's excrement
To render them redoubted! Look on beauty,
And you shall see 'tis purchased by the weight;
Which therein works a miracle in nature, 90
Making them lightest that wear most of it.

62 I] Q^a To 66 Reply, reply.] In Qq Ff these words are at the side of the verse and in italics, like the rest of the song (except part of l. 71—'I'll begin it,'); and Hammer, Johnson and others therefore treated *Reply, reply* as a stage direction, Rowe suppressed these words. Capell divided the song into two verses (the first verse ending *reply*.) for two voices, and a refrain for *All* in l. 72. Noble 44, 48, treats the song as a solo with l. 72 and possibly 66 for chorus; Pattison 158 treats as for two voices with ll. 66, 72 for chorus. For musical settings, see Sh: Music, 28. Similar texts in Cam, Clarendon, Craig, Chambers, Pooler, Kittredge, NCE; we follow Cam. CNS, following Noble, prints the fourth line as: *All. Reply, reply*. He prints the tenth as: *All. Ding, dong, bell.* 67 eyes.] Qq eye, 71 I'll begin it,—] In roman type in Qq Ff. I'll . . . bell.] Two lines in Qq Ff, ending *it, . . . bell.* 81 vice] Qq F¹ voice (Q¹ voyce). 82 mark] Omitted in Q^a. 84 stairs] Q¹ F¹ stayers Q^a staires

So are those crisped snaky golden locks
 Which make such wanton gambols with the wind,
 Upon supposed fairness, often known
 To be the dowry of a second head, 95
 The skull that bred them in the sepulchre.
 Thus ornament is but the gilded shore
 To a most dangerous sea; the beauteous scarf
 Veiling an Indian beauty; in a word,
 The seeming truth which cunning times put on 100
 To entrap the wisest. Therefore, thou gaudy gold,
 Hard food for Midas, I will none of thee;
 Nor none of thee, thou pale and common drudge
 'Tween man and man. But thou, thou meagre lead,
 Which rather threaten'st than dost promise aught, 105
 Thy paleness moves me more than eloquence;
 And here choose I: joy be the consequence!

PORTIA (*aside*)

How all the other passions fleet to air,
 As doubtful thoughts, and rash-embraced despair,

93 make] Q¹, * *maketh* Ff *makes* Pope's change. 97 gilded] Qq F¹ *gulled* F²⁻⁴ *gilded* Rowe, Pope, etc. *gilded* Cam, Craig, Pooler, CNS, Kittredge, NCE *gulled* Chambers *guiled* Onions glosses: *guiled*: *treacherous*. Clarendon, 107, has a note: "guiled, full of guile, deceptive, treacherous." This expresses the generally accepted reading and interpretation, and Furness supports it. Lettison, however (Furness, 145), says: "I believe the verb *to guile* was unknown to Shakespeare." The verb existed in M.E. and exists in dialect (see Wright: DD); but no other trace is found in Shakespeare. In this passage Bassanio refers to fair-seeming but deceptive outward appearances. *A Lover's Complaint* has a like use of 'guilded': "For further I could say, 'This man's untrue,' . . . Saw how deceits were guilded in his smiling." (ll. 169, 172). Though reluctant to dispute the authority of Q¹, we believe a type (d) was dropped in the composing and that the true original reading was 'guilded.' Kinnear was of this opinion, pp. 107-108. 99 Indian beauty;] Many substitutes for the word *beauty* have been proposed and adopted: dowdy, deformity, feature, idol, gipsy, favour, swarthy, suttee, visage, beldam, bosom, etc. (See Furness, 146-148). Clarendon says, 108: "Perhaps 'bosom' may be better . . . if we consider how a scarf is worn." But the passage alludes to the Eastern practice of covering the face with a coloured and ornamental fabric, as may still be seen; and 'Indian beauty' means a 'dusky beauty,' beautiful in Indian eyes but not in Western. 101 Therefore, thou] Q¹ F¹ *Therefore then thou* Q² F²⁻⁴ *Therefore thou then* is metrically superfluous and looks like a misreading of *thou* which got retained in the text. We follow Rowe, Capell, Cam, Craig, Chambers, Pooler, CNS, Kittredge. NCE *Therefore, then, thou* 103 pale] This refers to the appearance of silver, but Farmer, Rann and Halliwell favoured *stale* 106 paleness] Warburton, Theobald, Dyce and others, Craig, Pooler *plainness* which Pooler explains as meaning 'plain-speaking' as in *Lear* i i 150. 108 (*aside*)] Added by Lansdowne in his version.

And shudd'ring fear, and green-eyed jealousy! 110
 O love, be moderate : allay thy ecstasy!
 In measure rein thy joy ; scant this excess!
 I feel too much thy blessing : make it less,
 For fear I surfeit!

BASSANIO

What find I here?

Opening the leaden casket.

Fair Portia's counterfeit! What demi-god 115
 Hath come so near creation? Move these eyes?
 Or whether, riding on the balls of mine,
 Seem they in motion? Here are severed lips,
 Parted with sugar breath : so sweet a bar
 Should sunder such sweet friends. Here in her hairs 120
 The painter plays the spider, and hath woven
 A golden mesh t' entrap the hearts of men,
 Faster than gnats in cobwebs : but her eyes,—
 How could he see to do them? Having made one,
 Methinks it should have power to steal both his 125
 And leave itself unfurnished. Yet look, how far
 The substance of my praise doth wrong this shadow
 In underprizing it, so far this shadow
 Doth limp behind the substance. Here's the scroll,
 The continent and summary of my fortune. 130

Reads.

'You that choose not by the view,
 Chance as fair, and choose as true!
 Since this fortune falls to you,
 Be content and seek no new.
 If you be well pleased with this, 135
 And hold your fortune for your bliss,
 Turn you where your lady is,
 And claim her with a loving kiss.'

A gentle scroll. Fair lady, by your leave. (*Kisses her.*)
 I come by note, to give and to receive. 140
 Like one of two contending in a prize,
 That thinks he hath done well in people's eyes,
 Hearing applause and universal shout,
 Giddy in spirit, still gazing in a doubt

110 shudd'ring] Qq shyddring 112 rein] Q¹ F¹, ^a raine Q^a range Q^a, ⁴ reine
 F^a, ⁴ rain Modern editors generally rain NCE rein The meaning in the passage
 is one of restraint : therefore rein seems to be the correct reading. 114 Opening
 ... casket.] Not in Qq Ff. Added by Rowe. 117 whether,] Q¹, ^a whither
 122 t' entrap] Q¹ tyntrap Q^a Ff t' intrap Capel, Cam and others to entrap
 130 Reads.] Not in Qq Ff. Added by Dyce. 139 (*Kisses her.*)] Added by Ed.

Whether those peals of praise be his or no ; 145
 So, thrice-fair lady, stand I, even so,
 As doubtful whether what I see be true,
 Until confirmed, signed, ratified by you.

PORTIA

You see me, Lord Bassanio, where I stand,
 Such as I am. Though for myself alone 150
 I would not be ambitious in my wish,
 To wish myself much better ; yet, for you
 I would be trebled twenty times myself,
 A thousand times more fair, ten thousand times
 More rich ; 155
 That, only to stand high in your account,
 I might in virtues, beauties, livings, friends,
 Exceed account : but the full sum of me
 Is sum of something, which, to term in gross,
 Is an unlessoned girl, unschooled, unpractised ; 160
 Happy in this, she is not yet so old
 But she may learn ; happier than this,

145 peals] Q^a *pearles* 149 see me, Lord] Qq *see me Lord* F¹⁻³ *see my Lord* F⁴ *see, my Lord* 154-156 times More rich ; That,] In Qq Ff *More rich* printed as first words in l. 156 : *More . . . account*, We follow Malone, Cam, etc. Collier, Halliwell, Chambers and others added *More rich* to l. 154. Craig, CNS, follow Malone. Pooler, Kittredge follow Collier. NCE follows Q. 159 sum of something,] Q¹ *sume of something* : Q^a *summe of something* : Q³ *summe of something* : Ff *sum of nothing* : (F^a *summe*). Rowe, Pope, Dyce and others follow Ff. Theobald, Warburton, Cam, Chambers and others follow Q. Craig, Pooler, Kittredge *sum of nothing* : Clarendon, NCE *sum of— something*, CNS *some of something* . . . *Something* used adverbially often signified *somewhat, to some extent, a little* ; and the substantive, as here, could mean a negligible quantity. It is Iago's 'something, nothing' (*Othello*, iii iii 157). Nevertheless, some editors have adopted the Folio *nothing*. Clarendon notes, 109 : "We have retained the Quarto reading, introducing a dash after 'of.' We understand Portia to hesitate for a word which shall describe herself appropriately. The folio reading, 'nothing, which to term in gross,' would be a singular anti-climax if it were not a direct self-contradiction." For various views see Furness, 153-154. to term in gross,] Clarendon explains this as : to define generally. Onions glosses this use of *in gross* as : generally, on the whole. The whole phrase seems to mean, to state at its greatest, to make the most of. Daniel, 36, suggests an emendation here : to *sum* in gross. This seems unnecessary. 162 happier . . . this,] F²⁻⁴ *happier then in this* Rowe and others followed F^a ; but this does not complete the metre unless the pause counts metrically, as *happier* would be dissyllabic. Pope had *more happy then in this* Malone thought *learn* a dissyllable. Clarendon notes : "The line is defective both in metre and sense. Capell supplied both by reading *happier than this in that She* etc." Furness, 155, considered the readings in Qq. Ff practically identical, as, to the Elizabethan ear, the *in* of F²⁻⁴ is present in the final *n* sound of *then* where *in* is omitted. He thinks Capell's emendation harsh. Cam, Craig, Pooler, Chambers, CNS, Kittredge, NCE and we follow Qq.

She is not bred so dull but she can learn ;
 Happiest of all is that her gentle spirit
 Commits itself to yours to be directed, 165
 As from her lord, her governor, her king.
 Myself and what is mine to you and yours
 Is now converted : but now I was the lord
 Of this fair mansion, master of my servants,
 Queen o'er myself ; and even now, but now, 170
 This house, these servants, and this same myself,
 Are yours, my lord. I give them with this ring ;
 Which when you part from, lose, or give away,
 Let it presage the ruin of your love,
 And be my vantage to exclaim on you. 175

BASSANIO

Madam, you have bereft me of all words,
 Only my blood speaks to you in my veins ;
 And there is such confusion in my powers,
 As, after some oration fairly spoke
 By a belovéd prince, there doth appear 180
 Among the buzzing pleaséd multitude ;
 Where every something, being blent together,
 Turns to a wild of nothing, save of joy,
 Expressed and not expressed. But when this ring
 Parts from this finger, then parts life from hence. 185
 O, then be bold to say Bassanio's dead !

NERISSA

My lord and lady, it is now our time,
 That have stood by and seen our wishes prosper,
 To cry, good joy. Good joy, my lord and lady !

GRATIANO

My Lord Bassanio and my gentle lady, 190
 I wish you all the joy that you can wish ;
 For I am sure you can wish none from me :
 And when your honours mean to solemnize
 The bargain of your faith, I do beseech you,
 Even at that time I may be married too. 195

BASSANIO

With all my heart, so thou canst get a wife.

GRATIANO

I thank your lordship, you have got me one.
 My eyes, my lord, can look as swift as yours.
 You saw the mistress, I beheld the maid.
 You loved, I loved for intermission. 200

No more pertains to me, my lord, than you.
 Your fortune stood upon the caskets there,
 And so did mine too, as the matter falls;
 For wooing here until I sweat again,
 And swearing till my very roof was dry
 With oaths of love, at last, if promise last,
 I got a promise of this fair one here
 To have her love, provided that your fortune
 Achieved her mistress. 205

PORTIA Is this true, Nerissa?
 NERISSA Madam, it is, so you stand pleased withal. 210
 BASSANIO And do you, Gratiano, mean good faith?
 GRATIANO Yes, faith, my lord.
 BASSANIO Our feast shall be much honoured in your marriage.
 GRATIANO We'll play with them the first boy for a thousand
 ducats. 215
 NERISSA What, and stake down?
 GRATIANO No; we shall ne'er win at that sport, and stake down.
 But who comes here? Lorenzo and his infidel?
 What, and my old Venetian friend Salerio?

Enter Lorenzo, Jessica, and Salerio, a Messenger from Venice.

BASSANIO
 Lorenzo and Salerio, welcome hither;
 If that the youth of my new interest here
 Have power to bid you welcome. By your leave,
 I bid my very friends and countrymen,
 Sweet Portia, welcome. 220
 PORTIA So do I, my lord.
 They are entirely welcome. 225
 LORENZO
 I thank your honour. For my part, my lord,
 My purpose was not to have seen you here;
 But meeting with Salerio by the way,
 He did entreat me, past all saying nay,
 To come with him along.
 SALERIO I did, my lord; 230
 And I have reason for it. Signior Antonio

202 caskets] Q³⁻⁴ Casket Cam and others follow Q¹. 205 roof] Q¹, ², ⁴ Ff rough Q³ roofe (See TLS 9, 30 Dec., 1949; 17 Feb., 17 March, 1950) 219, 220, 228, 238, 266 Salerio] The Q¹ Ff agree in this name. 219 Enter ... Venice.] Q¹, ² Enter ... Venice. Ff omit a ... Venice. Salerio thus appears in the stage directions. The speech-prefixes for this character in this scene in Q¹ are all: Sal. 224, 225 So do ... welcome.] One line in Q¹ Ff. Capell's arrangement.

Commends him to you.

Gives Bassanio a letter.

BASSANIO

Ere I ope his letter,

I pray you, tell me how my good friend doth.

SALERIO

Not sick, my lord, unless it be in mind ;

Nor well, unless in mind. His letter there

235

Will show you his estate.

Opens the letter.

GRATIANO

Nerissa, cheer yond stranger ; bid her welcome.

Your hand, Salerio : what's the news from Venice?

How doth that royal merchant, good Antonio?

I know he will be glad of our success :

240

We are the Jasons, we have won the fleece.

SALERIO

I would you had won the fleece that he hath lost.

PORTIA

There are some shrewd contents in yond same paper,

That steals the colour from Bassanio's cheek :

Some dear friend dead ; else nothing in the world

245

Could turn so much the constitution

Of any constant man. What, worse and worse!

With leave, Bassanio ; I am half yourself,

And I must freely have the half of anything

That this same paper brings you.

BASSANIO

O sweet Portia,

250

Here are a few of the unpleasant'st words

That ever blotted paper! Gentle lady,

When I did first impart my love to you,

I freely told you, all the wealth I had

Ran in my veins : I was a gentleman.

255

And then I told you true : and yet, dear lady,

Rating myself at nothing, you shall see

How much I was a braggart. When I told you

My state was nothing, I should then have told you

232 *Gives . . . letter.*] Not in Qq Ff. Added by Theobald. 236 *Opens the letter.*] Q¹, ², ⁴ open the letter. Q³ He opens the Letter. Ff Opens the Letter. Cam, Craig, Pooler omit. Chambers, CNS Bassanio opens the letter. Kittredge Open the letter. NCE Bass. opens the letter. 237, 243 yond] Q¹ Ff yond Q¹ yon Cam, Craig, Pooler, CNS yon Chambers, NCE yond . . . yon Kittredge yond . . . yond 242 fleece] Daniel, 37, notes: "Shakespeare does not stick at a pun even on serious occasions . . . Salerio brings the news that all Antonio's ships have been lost, and here, I believe, puns on the words *fleece* and *fleets*. Qy print *fleets*, in future, in Salerio's speech." 249 And I must freely] Q¹, ⁴ And I must F²⁻⁴ And must freely

That I was worse than nothing ; for, indeed, 260
 I have engaged myself to a dear friend,
 Engaged my friend to his mere enemy,
 To feed my means. Here is a letter, lady ;
 The paper as the body of my friend,
 And every word in it a gaping wound, 265
 Issuing life-blood. But is it true, Salerio?
 Hath all his ventures failed? What, not one hit?
 From Tripolis, from Mexico, and England,
 From Lisbon, Barbary, and India?
 And not one vessel scape the dreadful touch 270
 Of merchant-marring rocks?

SALERIO Not one, my lord.

Besides, it should appear, that if he had
 The present money to discharge the Jew,
 He would not take it. Never did I know 275
 A creature, that did bear the shape of man,
 So keen and greedy to confound a man.
 He plies the Duke at morning and at night ;
 And doth impeach the freedom of the state,
 If they deny him justice. Twenty merchants,
 The Duke himself, and the magnificoes 280
 Of greatest port, have all persuaded with him ;
 But none can drive him from the envious plea
 Of forfeiture, of justice, and his bond.

JESSICA

When I was with him I have heard him swear
 To Tubal and to Chus, his countrymen, 285
 That he would rather have Antonio's flesh
 Than twenty times the value of the sum
 That he did owe him. And I know, my lord,
 If law, authority and power deny not,
 It will go hard with poor Antonio. 290

PORTIA

Is it your dear friend that is thus in trouble?

BASSANIO

The dearest friend to me, the kindest man,
 The best-conditioned and unwearied spirit
 In doing courtesies ; and one in whom
 The ancient Roman honour more appears 295
 Than any that draws breath in Italy.

PORTIA What sum owes he the Jew?

267 Hath] Qq Ff *Hath* Rowe modernised to *Have* and many editors follow.
 The third personal plural ending in *th* is sometimes met with. Cam, Pooler,
 CNS, Kittredge *Have* Craig, Chambers, NCE *Hath*

BASSANIO

For me three thousand ducats.

PORTIA

What, no more?

Pay him six thousand, and deface the bond.

Double six thousand, and then treble that,

300

Before a friend of this description

Shall lose a hair through Bassanio's fault.

First go with me to church and call me wife,

And then away to Venice to your friend;

For never shall you lie by Portia's side

305

With an unquiet soul. You shall have gold

To pay the petty debt twenty times over.

When it is paid, bring your true friend along.

My maid Nerissa and myself meantime

Will live as maids and widows. Come, away!

310

For you shall hence upon your wedding-day.

Bid your friends welcome, show a merry cheer.

Since you are dear bought, I will love you dear.

But let me hear the letter of your friend.

BASSANIO (*reads*) 'Sweet Bassanio, my ships have all miscarried, 315

my creditors grow cruel, my estate is very low, my bond to the

Jew is forfeit; and since in paying it, it is impossible I should live,

all debts are cleared between you and I, if I might but see you at

my death. Notwithstanding, use your pleasure: if your love do

not persuade you to come, let not my letter.' 320

PORTIA

O love, dispatch all business, and be gone!

BASSANIO

Since I have your good leave to go away,

I will make haste: but, till I come again,

No bed shall e'er be guilty of my stay,

Nor rest be interposer 'twixt us twain.

Exeunt. 325

SCENE III. VENICE. A STREET.

Enter Shylock, Salerio, Antonio, and Gaoler.

SHYLOCK

Gaoler, look to him: tell not me of mercy!

This is the fool that lent out money gratis.

298, 299 What . . . bond.] One line in Qq. 315 BASSANIO (*reads*)] Omitted in Qq Ff. Added by Rowe. 318 you and I,] Pope, Capell and Steevens *you and me*. The nominative *I* for *me* is fairly common. See Abbott, 209. 325 Nor] Q¹, ², ⁴ Ff Nor Q³ No Cam and others followed Q². SCENE III.] Added by Rowe. VENICE. A STREET.] Added by Capell. *Enter . . . Gaoler.*] Qq Ff *Enter the Jew, and Salerio, and Anthonio, and the laylor.* (Q¹, ², ⁴ Salerio Q³ Salarino F¹⁻⁸ Solanio F⁴ Salanio) 2 lent] Ff lends

Gaoler, look to him.

ANTONIO Hear me yet, good Shylock.

SHYLOCK

I'll have my bond. Speak not against my bond.
I have sworn an oath that I will have my bond. 5
Thou call'dst me dog before thou hadst a cause;
But, since I am a dog, beware my fangs.
The Duke shall grant me justice. I do wonder,
Thou naughty gaoler, that thou art so fond
To come abroad with him at his request. 10

ANTONIO I pray thee, hear me speak.

SHYLOCK

I'll have my bond. I will not hear thee speak.
I'll have my bond; and therefore speak no more.
I'll not be made a soft and dull-eyed fool,
To shake the head, relent, and sigh, and yield 15
To Christian intercessors. Follow not!
I'll have no speaking. I will have my bond. *Exit.*

SALERIO

It is the most impenetrable cur
That ever kept with men.

ANTONIO Let him alone.

I'll follow him no more with bootless prayers. 20
He seeks my life; his reason well I know.
I oft delivered from his forfeitures
Many that have at times made moan to me;
Therefore he hates me.

SALERIO I am sure the Duke

Will never grant this forfeiture to hold. 25

ANTONIO

The Duke cannot deny the course of law:
For the commodity that strangers have

17 *Exit.*] Qq Ff *Exit* lew. 24, 25 I am . . . hold.] Two lines in Qq F¹, ending *grant . . . hold*. Prose in F²-4. 27 commodity] Kinnear, 111, argues in favour of *community* and adds: "no meaning in which Shakespeare uses *commodity* is appropriate here." In the whole passage, ll. 26-29, Capell put a comma after *law* in l. 26 (following Theobald's conjecture), a colon after *Venice* in l. 28, and read '*Twill for Will*' in l. 29. *For* in this version means 'By reason of,' and *commodity* means 'commodious privileges.' See Furness, 171-172. Knight strongly supported Capell and some editors followed. We cannot agree with Kinnear that Shakespeare never uses *commodity* in a sense applicable in this passage. In *John*, II i 577, 2 *Henry IV*, I ii end, *W. Tale*, III ii 94, *Lear*, IV i 23, *commodity* has the general sense of *advantage* or *benefit*. In the present passage Antonio, by *commodity*, refers to the peculiar advantage of freedom of trade enjoyed by foreigners in Venice; and in modern parlance we should talk of *concession*: and Antonio thus declares that the denial of the concession of free trading which

With us in Venice, if it be denied,
 Will much impeach the justice of the state;
 Since that the trade and profit of the city
 Consisteth of all nations. Therefore, go. 30
 These griefs and losses have so bated me,
 That I shall hardly spare a pound of flesh
 To-morrow to my bloody creditor.
 Well, gaoler, on. Pray God, Bassanio come 35
 To see me pay his debt, and then I care not! *Exeunt.*

SCENE IV. BELMONT. A ROOM IN PORTIA'S HOUSE.

Enter Portia, Nerissa, Lorenzo, Jessica, and Balthasar.

LORENZO

Madam, although I speak it in your presence,
 You have a noble and a true conceit
 Of god-like amity; which appears most strongly
 In bearing thus the absence of your lord.
 But if you knew to whom you show this honour, 5
 How true a gentleman you send relief,
 How dear a lover of my lord your husband,
 I know you would be prouder of the work
 Than customary bounty can enforce you.

PORTIA

I never did repent for doing good, 10
 Nor shall not now: for in companions
 That do converse and waste the time together,
 Whose souls do bear an equal yoke of love,
 There must be needs a like proportion
 Of lineaments, of manners and of spirit; 15
 Which makes me think that this Antonio,
 Being the bosom lover of my lord,
 Must needs be like my lord. If it be so,
 How little is the cost I have bestowed
 In purchasing the semblance of my soul 20
 From out the state of hellish cruelty!
 This comes too near the praising of myself;

foreigners have enjoyed will much impeach the Justice of the State. We follow Q¹; and texts in Cam, Craig, Chambers, Pooler, CNS, Kittredge, NCE are similar save minor changes. (Craig 'Twill in 29.) 29 of the] Q¹, ², ⁴ of the Q² of his Cam of his Other modern editors of the SCENE IV.] Added by Rowe. BELMONT. . . . HOUSE.] Added by Rowe and Capell. Enter . . . Balthasar.] Qq Pf Enter . . . Jessica, and a man of Portias. 21 cruelty!] Q² misery. Cam and some others followed Q². Craig, Chambers, Kittredge, NCE cruelty! CNS cruelty?

Therefore no more of it : hear other things.

Lorenzo, I commit into your hands

The husbandry and manage of my house

25

Until my lord's return. For mine own part,

I have toward heaven breathed a secret vow

To live in prayer and contemplation,

Only attended by Nerissa here,

Until her husband and my lord's return.

30

There is a monastery two miles off ;

And there we will abide. I do desire you

Not to deny this imposition ;

The which my love and some necessity

Now lays upon you.

LORENZO Madam, with all my heart.

35

I shall obey you in all fair commands.

PORTIA

My people do already know my mind,

And will acknowledge you and Jessica

In place of Lord Bassanio and myself.

So fare you well till we shall meet again.

40

LORENZO

Fair thoughts and happy hours attend on you!

JESSICA

I wish your ladyship all heart's content.

PORTIA

I thank you for your wish, and am well pleased

To wish it back on you. Fare you well, Jessica.

Exeunt Jessica and Lorenzo.

Now, Balthasar,

45

As I have ever found thee honest-true,

So let me find thee still. Take this same letter,

And use thou all th' endeavour of a man

In speed to Padua. See thou render this

Into my cousin's hands, Doctor Bellario ;

50

And look what notes and garments he doth give thee.

Bring them, I pray thee, with imagined speed

23 hear] Q¹ *heere* 32 we will] Q² *will we* Cam, Craig *will we* Chambers, Pooler, CNS, Kittredge, NCE *we will* 40 So fare you well] Q² *And so farewell* Cam follows Q². Other modern editors follow Q¹. 44 Fare you well,] Q² *farewell* *Exeunt . . . Lorenzo.*] Qq Ff *Exeunt.* 45-46] One line in Qq Ff. 48 th'] Cam, Craig, etc. *the* 49 Padua.] Qq Ff *Mantua*, Theobald's emendation. See *rv* i 109, 119, 400; *v* i 267. 50 cousin's hands,] Q¹ *cosin hands* F² *cosins hand*. Cam, Craig, Pooler, Chambers, CNS, Kittredge *cousin's hand*, NCE *cousin's hands*,

Unto the traject, to the common ferry
Which trades to Venice. Waste no time in words,
But get thee gone. I shall be there before thee. 55

BALTHASAR

Madam, I go with all convenient speed. *Exit.*

PORTIA

Come on, Nerissa ; I have work in hand
That you yet know not of. We'll see our husbands
Before they think of us.

NERISSA

Shall they see us?

PORTIA

They shall, Nerissa ; but in such a habit, 60
That they shall think we are accomplished
With that we lack. I'll hold thee any wager,
When we are both accoutered like young men,
I'll prove the prettier fellow of the two,
And wear my dagger with the braver grace, 65
And speak between the change of man and boy
With a reed voice, and turn two mincing steps
Into a manly stride, and speak of frays
Like a fine bragging youth ; and tell quaint lies,
How honourable ladies sought my love, 70
Which I denying, they fell sick and died ;
I could not do withal ! Then I'll repent,
And wish, for all that, that I had not killed them.
And twenty of these puny lies I'll tell,
That men shall swear I have discontinued school 75
Above a twelvemonth. I have within my mind
A thousand raw tricks of these bragging Jacks,
Which I will practise.

NERISSA

Why, shall we turn to men?

PORTIA

Fie, what a question's that,
If thou wert near a lewd interpreter ! 80

53 traject,] Qq Ff *Tranect*, Rowe *Traject*, Steevens and Capell assumed that *tranect* was derived from a verb *tranare* (given by Florio, 428: *to passe, or swim ouer*). Hunter (Furness, 177) pointed out that the ferries at Venice, according to Coryat's *Crudities*, were called *traghetti*, or *trajects*. Shakespeare actually defines the word at issue for us as 'the common ferry.' Florio, 427, has *Tragetto*, as *Traghetto*. *Traghetto*, a *ferrie*, a *passage*, a *foarde* . . . *Tragetto* thus meant a *ferry* and the English form would be *traject* (both derived from L. *trajectus*). Cam, Pooler, Chambers, CNS, Kittredge *Tranect*, Craig, NCE *traject*, 56 *Exit*.] In Q² only. 63 accoutered] Q² only *apparrell* Rowe, Cam, Craig, Pooler, NCE, etc. *accoutred* 72 *withal*] Qq Ff, ^a *withall*: Rowe, etc. *with all*. Cam points out from Florio that the phrase, 'I could not do withal' meant 'I could not help it.'

But come, I'll tell thee all my whole device
 When I am in my coach, which stays for us
 At the park-gate; and therefore hastes away,
 For we must measure twenty miles to-day.

Exeunt.

SCENE V. BELMONT. A GARDEN.

Enter Launcelot and Jessica.

LAUNCELOT Yes, truly; for, look you, the sins of the father are to
 be laid upon the children: therefore, I promise you, I fear you.
 I was always plain with you, and so now I speak my agitation of
 the matter: therefore be o' good cheer; for, truly, I think you are
 damned. There is but one hope in it that can do you any good; 5
 and that is but a kind of bastard hope neither.

JESSICA And what hope is that, I pray thee?

LAUNCELOT Marry, you may partly hope that your father got you
 not, that you are not the Jew's daughter.

JESSICA That were a kind of bastard hope, indeed: so the sins 10
 of my mother should be visited upon me.

LAUNCELOT Truly then I fear you are damned both by father and
 mother: thus when I shun Scylla, your father, I fall into Charyb-
 dis, your mother. Well, you are gone both ways.

JESSICA I shall be saved by my husband: he hath made me a 15
 Christian.

LAUNCELOT Truly, the more to blame he. We were Christians
 enow before; e'en as many as could well live, one by another.
 This making of Christians will raise the price of hogs. If we
 grow all to be pork-eaters, we shall not shortly have a rasher on 20
 the coals for money.

Enter Lorenzo.

JESSICA I'll tell my husband, Launcelot, what you say: here
 he comes.

SCENE V.] Added by Capell. BELMONT. A GARDEN.] Added by Ed. after Capell.
Enter . . . Jessica.] Qq Ff Enter Clowne and Iessica. Tolman, 154, places this
 'stop-gap' scene in Portia's garden. He supposes it was inserted to furnish relief
 before the trial scene, provide an opportunity for Jessica's tribute to Portia,
 and allow time for the back-stage to be prepared for the trial-scene. Skillan,
 54, repeats the setting of iii iv, which is not in keeping with Lorenzo's injunction
 in l. 39: 'Go in, sirrah,' etc. Skillan remarks: "There is no need to preserve this
 scene in an acting version. Its purpose was to give the clown an opportunity
 to make a few remarks, to play upon words, relieve the interest from the more
 substantial tenor of the play, and perhaps to suggest a passage of time between
 the events at Belmont and the Trial at Venice." 2 you.] Q¹ F² you. Q¹ ye
 Cam follows Q². 4 o'] Q¹. ^a a Ff, Cam, Craig, Chambers, Pooler of CNS,
 Kittredge, NCE o' 23 comes.] Q¹ come?

- LORENZO I shall grow jealous of you shortly, Launcelot, if you thus get my wife into corners. 25
- JESSICA Nay, you need not fear us, Lorenzo : Launcelot and I are out. He tells me flatly, there's no mercy for me in heaven, because I am a Jew's daughter. And he says, you are no good member of the commonwealth; for, in converting Jews to Christians, you raise the price of pork. 30
- LORENZO I shall answer that better to the commonwealth than you can the getting up of the negro's belly: the Moor is with child by you, Launcelot.
- LAUNCELOT It is much that the Moor should be more than reason: but if she be less than an honest woman, she is indeed more than I took her for. 35
- LORENZO How every fool can play upon the word! I think the best grace of wit will shortly turn into silence; and discourse grow commendable in none only but parrots. Go in, sirrah. Bid them prepare for dinner. 40
- LAUNCELOT That is done, sir; they have all stomachs.
- LORENZO Goodly Lord, what a wit-snapper are you! Then bid them prepare dinner.
- LAUNCELOT That is done too, sir; only 'cover' is the word.
- LORENZO Will you cover, then, sir? 45
- LAUNCELOT Not so, sir, neither; I know my duty.
- LORENZO Yet more quarrelling with occasion! Wilt thou show the whole wealth of thy wit in an instant? I pray thee, understand a plain man in his plain meaning: go to thy fellows; bid them cover the table, serve in the meat, and we will come in to dinner. 50
- LAUNCELOT For the table, sir, it shall be served in; for the meat, sir, it shall be covered; for your coming in to dinner, sir, why, let it be as humours and conceits shall govern. *Exit.*
- LORENZO
O dear discretion, how his words are suited! 55

27 there's] Pf, Cam, Craig, Pooler, NCE *there is* 31-33] Furness remarks on these lines: "An overlooked fragment of the Old Play which Sh. rewrote. Ed. conj." 42 Goodly Lord,] Pope corrected this to *Good Lord*, Farmer thought we should read *Good y^e Lord!* Halliwell thought no change needed. *Goody* has been suggested (Furness, 184). *Goodly* is a much used word in Shakespeare. It occurs some 78 times. Nevertheless, *Goodly Lord* is an awkward phrase; and we should perhaps read *Goody! Lord*, etc. This coincides with Jackson's view whose proposal is *Goody:—lord*, etc. 54 *Exit.*] Qq Ff *Exit Clowns.* 55 suited!] Qq Ff *suted*, Various meanings have been found in this word: Johnson thought reference made to a *series* or *suite* of words independent of meaning; Eccles, the unnatural manner in which good words were connected with frivolous matter; Halliwell, an ironical statement on the way in which the

The fool hath planted in his memory
 An army of good words; and I do know
 A many fools, that stand in better place,
 Garnished like him, that for a tricksy word
 Defy the matter. How cheer'st thou, Jessica? 60
 And now, good sweet, say thy opinion,
 How dost thou like the Lord Bassanio's wife?

JESSICA

Past all expressing. It is very meet
 The Lord Bassanio live an upright life;
 For, having such a blessing in his lady, 65
 He finds the joys of heaven here on earth;
 And if on earth he do not merit it,
 In reason he should never come to heaven.
 Why, if two gods should play some heavenly match
 And on the wager lay two earthly women, 70
 And Portia one, there must be something else
 Pawned with the other; for the poor rude world
 Hath not her fellow.

LORENZO

Even such a husband

Hast thou of me as she is for a wife.

JESSICA

Nay, but ask my opinion too of that. 75

LORENZO

I will anon. First, let us go to dinner.

JESSICA

Nay, let me praise you while I have a stomach.

words were not *suited* to the context, or perhaps *suited* simply meant *arranged* (ironically) to suit a perverted meaning. (Furness, 185). Jackson would read *sorted*! *Suited* here ironically means *matched, correctly applied*, to the subjects concerned. 60 Defy] Allen (Furness, 186) proposed *Defeat*. *Defy the matter* means 'speak in defiance of the real meaning.' 67, 68 merit it, In] Q¹ means it, it in Q^a means it, then In Ff means it, it is (F^a, ^a mean). Pope followed by Dyce and others, and Walker independently, read *merit it*, In In the long discussion which ensued over *merit* (see Furness, 186-187), Capell strongly opposed Pope's emendation and treated *mean* as a verb, so that the phrase would signify: 'And if on earth he do not observe a mean in his pleasures, it is reason' etc. Furness, strongly supporting this interpretation, thinks that Q¹ (now known to be Q^a) thus affords an irreproachable text. The difficulty arises over Q^a's attempt to rectify a misprint in Q¹ and F¹ trying to patch up Q^a's effort ^{then} and *is* have no place in the text; and *merit* could easily be misread as *mene it*. Clarendon considers Pope's emendation the most plausible, but also suggests 'Earn it, then' or 'merit them.' The *then* and *them* are due to the early acceptance of Q^a as Q¹. Cam, Craig, Pooler mean it, then In CNS, Kittredge merit it, In NCE [merit them], In Chambers mean it, it is 74 a] Omitted in Q¹, ^a.

LORENZO

No, pray thee, let it serve for table-talk ;
Then, howsome'er thou speak'st, 'mong other things
I shall digest it.

80

JESSICA

Well, I'll set you forth.

Exeunt.

ACT IV

SCENE I. VENICE. A COURT OF JUSTICE.

*Enter the Duke, the Magnificoes, Antonio, Bassanio, Gratiano,
Salerio, and others.*

DUKE

What, is Antonio here?

ANTONIO

Ready, so please your Grace.

DUKE

I am sorry for thee : thou art come to answer
A stony adversary, an inhuman wretch
Uncapable of pity, void and empty
From any dram of mercy.

5

ANTONIO

I have heard
Your Grace hath ta'en great pains to qualify
His rigorous course ; but since he stands obdurate,
And that no lawful means can carry me
Out of his envy's reach, I do oppose
My patience to his fury ; and am armed
To suffer, with a quietness of spirit,
The very tyranny and rage of his.

10

DUKE

Go one, and call the Jew into the court.

SALERIO

He is ready at the door. He comes, my lord.

15

Enter Shylock.

DUKE

Make room, and let him stand before our face.

79 howsome'er] Q¹ *how so mere* Q² *howsoere* F¹, ² *how som ere* F² *howsom ere* F⁴ *howsome're* Cam etc. *howsoe'er* CNS, Kittredge, NCE *howsome'er* 80 digest] Qq *disgest* 81 *Exeunt.*] Q¹, ² Exit. ACT IV] Not in Qq. Ff Actus Quartus. SCENE I.] Added by Rowe. VENICE. . . . JUSTICE.] Added by Capell. Theobald *The Senate-house in Venice. Enter . . . others.*] Qq Ff Enter the Duke, the Magnificoes, Anthonio, Bassanio, and Gratiano. 3 I am] Pope, followed by Dyce and others *I'm* 15 He is] Pope, Craig, Pooler *He's*

Shylock, the world thinks, and I think so too,
 That thou but lead'st this fashion of thy malice
 To the last hour of act; and then 'tis thought
 Thou'lt show thy mercy and remorse more strange 20
 Than is thy strange apparent cruelty;
 And where thou now exacts the penalty,
 Which is a pound of this poor merchant's flesh,
 Thou wilt not only loose the forfeiture,
 But, touched with human gentleness and love, 25
 Forgive a moiety of the principal;
 Glancing an eye of pity on his losses,
 That have of late so huddled on his back,
 Enow to press a royal merchant down,
 And pluck commiseration of his state 30
 From brassy bosoms and rough hearts of flint,
 From stubborn Turks and Tartars, never trained
 To offices of tender courtesy.
 We all expect a gentle answer, Jew.

SHYLOCK

I have possessed your Grace of what I purpose; 35
 And by our holy Sabbath have I sworn
 To have the due and forfeit of my bond.
 If you deny it, let the danger light
 Upon your charter and your city's freedom.
 You'll ask me, why I rather choose to have 40
 A weight of carrion-flesh than to receive
 Three thousand ducats. I'll not answer that!
 But say it is my humour: is it answered?
 What if my house be troubled with a rat,
 And I be pleased to give ten thousand ducats 45
 To have it baned? What, are you answered yet?
 Some men there are love not a gaping pig;
 Some, that are mad if they behold a cat;
 And others, when the bagpipe sings i' th' nose,
 Cannot contain their urine for affection. 50
 Masters of passion sways it to the mood

18 lead'st] Qq F¹, CNS, Kittredge *leadest* 22 exacts] Qq, CNS, Kittredge *exact* Ff, Cam etc., *exact'st* 30 his state] Q¹ *this states* 31 flint,] Q¹ F¹ *flints*, 36 Sabbath] Q¹ *Sabaath* 46 baned?] Qq *baind?* Ff *baiv'd?* Craig, Pooler, Kittredge, NCE *ban'd?* Chambers, CNS *baned?* 49 th'] Cam, Craig and others *the* 50, 51 urine for affection. Masters of passion sways it] This reading of Qq Ff, has been much emended. Rowe *Urine for affection. Masterless passion sways it* Thirby (Furness, 195) proposed: ... 'for affection, Master (or Mistress) of passion, sways it' etc. The alternative of *Mistress*, sometimes adopted, is possible because of commas after *affection* and *passion*; because *Masters* could be written *Maestres* and so *Mistress* mistaken for *Masters*; and

Of what it likes or loathes. Now, for your answer :

As there is no firm reason to be rendered,

Why he cannot abide a gaping pig ;

Why he, a harmless necessary cat ;

55

Why he, a woollen bagpipe ; but of force

Must yield to such inevitable shame

As to offend, himself being offended ;

So can I give no reason, nor I will not,

More than a lodged hate and a certain loathing

60

I bear Antonio, that I follow thus

A losing suit against him. Are you answered?

BASSANIO

This is no answer, thou unfeeling man,

To excuse the current of thy cruelty.

SHYLOCK

I am not bound to please thee with my answers.

65

BASSANIO

Do all men kill the things they do not love?

SHYLOCK

Hates any man the thing he would not kill?

BASSANIO

Every offence is not a hate at first.

SHYLOCK

What, wouldst thou have a serpent sting thee twice?

ANTONIO

I pray you, think you question with the Jew.

70

because *affection* was understood in its significance of sensuous feeling. We here adhere to the text of Q¹. In our view *for* means 'on account of'; *affection* here means the action or state of being affected or influenced (*not* the sensuous feeling); *it* signifies passion; *sways* is the not unusual case of singular inflexion with a plural subject (but preceded by a singular noun). The passage would thus be interpreted: Cannot contain their urine on account of the effect that the bagpipe has on them. Masters (controlling influences) of passion sway it (passion) to the mood of what it (passion) likes or loathes. Cam, Craig *urine: for affection, Mistress of passion, sways it* Chambers *urine: for affection, Master of passion, sways it* Kittredge *urine: for etc.* (as Cam). NCE *urine: for etc.* (as Chambers). Pooler and CNS *urine: for etc.* (as Chambers). 56 woollen] Johnson wooden Capell *wauling* Hudson, Craig *wauling* Steevens *swollen* Collier *bollen* (= swollen) with a reference to *Lucrece*, 1417. *Woollen* was thought to refer to the flannel covering, or even to the fabric of the bag and *woolen* to the pipe. Cam, Pooler, Chambers, CNS, Kittredge, NCE *woollen* 58 offend, himself] Q¹ F¹, 2, 3 offend *himself* Q² offend, *himself* F⁴ offend *himself*, Staunton thought the punctuation of Q² rendered the line akin to nonsense: Clarendon, 117, thought the context and rhythm of the verse favoured it. Cam, Craig, Pooler, Chambers, CNS, NCE offend, *himself* Kittredge offend *himself*, 65 answers.] Q¹ answers? Q² answers. Ff answer. Cam, Craig answer. CNS answers! Pooler, Kittredge, NCE answers. 70 think . . . question] = realise you are debating

You may as well go stand upon the beach,
 And bid the main flood bate his usual height;
 You may as well use question with the wolf,
 Why he hath made the ewe bleat for the lamb;
 You may as well forbid the mountain pines 75
 To wag their high tops, and to make no noise,
 When they are fretten with the gusts of heaven;
 You may as well do anything most hard,
 As seek to soften that—than which what's harder?—
 His Jewish heart. Therefore, I do beseech you, 80
 Make no mo offers, use no farther means,
 But with all brief and plain conveniency
 Let me have judgement and the Jew his will.

BASSANIO

For thy three thousand ducats here is six.

SHYLOCK

If every ducat in six thousand ducats 85
 Were in six parts and every part a ducat,
 I would not draw them: I would have my bond.

DUKE

How shalt thou hope for mercy, rendering none?

SHYLOCK

What judgement shall I dread, doing no wrong?
 You have among you many a purchased slave, 90
 Which, like your asses and your dogs and mules,
 You use in abject and in slavish parts,
 Because you bought them. Shall I say to you,
 Let them be free, marry them to your heirs?
 Why sweat they under burthens? Let their beds 95

73 You may] Ff *Or euen* 74 Why . . . bleat . . . lamb;] F¹ omits *Why he hath made* F²⁻⁴ omit *Why he hath made* but they read *The Ewe bleate for the Lambe: when you beholde*, Some copies of Q¹ are mutilated in text here. See Cam's note on his p. 451, and Knightley, 153. Q¹ Duke of Devonshire's copy reads:

*and bid the mains flood bate his vsuall height,
 vvell vse question with the Woolfe,
 the Ewe bleake for the Lambe:
 You may as well forbid, etc.*

Q² *And bid the mains flood bate his vsuall height,
 You may as well vse question with the Wolfe,
 Why he hath made the Ewe bleake for the Lambe:
 You may as well forbid, etc.*

The repetition of 'You may as well' seems to have confused the compositor. We follow Q² and identical texts are given in Cam, Craig, Chambers, CNS, Pooler, Kittredge and NCE 75 mountain pines] Qq *mountaine of pines* 77 fretten] Ff *fretted* 81 mo] Q¹, ² *moe* Ff *more* Cam, Craig, Pooler *more* Chambers, Kittredge, NCE *moe* CNS *mo* farther] Craig *further*

Be made as soft as yours, and let their palates
 Be seasoned with such viands? You will answer
 'The slaves are ours': so do I answer you:
 The pound of flesh, which I demand of him,
 Is dearly bought. 'Tis mine and I will have it. 100
 If you deny me, fie upon your law!
 There is no force in the decrees of Venice.
 I stand for judgement. Answer: shall I have it?

DUKE

Upon my power I may dismiss this court,
 Unless Bellario, a learned doctor, 105
 Whom I have sent for to determine this,
 Come here to-day.

SALERIO

My lord, here stays without
 A messenger with letters from the doctor,
 New come from Padua.

DUKE

Bring us the letters. Call the messenger. 110

BASSANIO

Good cheer, Antonio! What, man, courage yet!
 The Jew shall have my flesh, blood, bones, and all,
 Ere thou shalt lose for me one drop of blood.

ANTONIO

I am a tainted wether of the flock,
 Meetest for death. The weakest kind of fruit 115
 Drops earliest to the ground; and so let me.
 You cannot better be employed, Bassanio,
 Than to live still, and write mine epitaph.

Enter Nerissa, dressed like a Lawyer's Clerk.

DUKE

Came you from Padua, from Bellario?

NERISSA (CLERK)

From both, my lord. Bellario greets your Grace. 120
Presenting a letter.

BASSANIO

Why dost thou whet thy knife so earnestly?

SHYLOCK

To cut the forfeiture from that bankrupt there.

GRATIANO

Not on thy sole, but on thy soul, harsh Jew,

100 'Tis] Q¹, ², ⁴ as Q³ tis Ff 'tis (it could be misread as initial open a).
 107 SALERIO] Q¹ Salerio Q³ Saler. Ff Sal. 118 Enter ... Clerk.] Qq Ff Enter
 Nerissa. Rowe added dress'd ... Clerk. 120 Presenting a letter.] Not in Qq
 Ff. Added by Capell. 123 sole, ... soul,] Qq soule: ... soule F¹, ² soale: ...
 soule

Thou mak'st thy knife keen ; but no metal can,
 No, not the hangman's axe, bear half the keenness 125
 Of thy sharp envy. Can no prayers pierce thee?

SHYLOCK

No, none that thou hast wit enough to make.

GRATIANO

O, be thou damned, inexecrable dog!
 And for thy life let justice be accused.
 Thou almost mak'st me waver in my faith, 130
 To hold opinion with Pythagoras,
 That souls of animals infuse themselves
 Into the trunks of men : thy currish spirit
 Governed a wolf, who hanged for human slaughter,
 Even from the gallows did his fell soul fleet, 135
 And, whilst thou layest in thy unhallowed dam,
 Infused itself in thee ; for thy desires
 Are wolfish, bloody, starved and ravenous.

SHYLOCK

Till thou canst rail the seal from off my bond,
 Thou but offend'st thy lungs to speak so loud. 140
 Repair thy wit, good youth, or it will fall
 To cureless ruin. I stand here for law.

DUKE

This letter from Bellario doth commend
 A young and learned doctor to our court.
 Where is he?

NERISSA (CLERK) He attendeth here hard by, 145
 To know your answer, whether you'll admit him.

DUKE

With all my heart. Some three or four of you
 Go give him courteous conduct to this place.
 Meantime the court shall hear Bellario's letter.

CLERK OF THE COURT (*reads*) 'Your Grace shall understand 150
 that at the receipt of your letter I am very sick : but in the instant
 that your messenger came, in loving visitation was with me a
 young doctor of Rome. His name is Balthasar. I acquainted him
 with the cause in controversy between the Jew and Antonio the
 merchant. We turned o'er many books together. He is furnished 155
 with my opinion, which, bettered with his own learning,—the
 greatness whereof I cannot enough commend,—comes with him,
 at my importunity, to fill up your Grace's request in my stead.

124 metal] Q¹ *mettell* Q², F¹, ^a *mettall* 124, 130 mak'st] Cam *makest* 142
 cureless] Ff *endlesse* 143 to] Ff *in* 150 CLERK . . . (*reads*)] Not in Qq Ff.
 Capell Clerk [*reads*] It may be that the Duke himself was intended to read
 the letter.

I beseech you, let his lack of years be no impediment to let him lack a reverend estimation; for I never knew so young a body 160 with so old a head. I leave him to your gracious acceptance, whose trial shall better publish his commendation.'

DUKE

You hear the learned Bellario, what he writes.
And here, I take it, is the doctor come.

Enter Portia (Dr. Balthazar).

Give me your hand. Come you from old Bellario? 165

PORTIA (DR. BALTHASAR)

I did, my lord.

DUKE

You are welcome: take your place.

Are you acquainted with the difference

That holds this present question in the court?

PORTIA (DR. BALTHASAR)

I am informéd thoroughly of the cause.

Which is the merchant here, and which the Jew? 170

DUKE

Antonio and old Shylock, both stand forth.

PORTIA (DR. BALTHASAR)

Is your name Shylock?

SHYLOCK

Shylock is my name.

PORTIA (DR. BALTHASAR)

Of a strange nature is the suit you follow;

Yet in such rule that the Venetian law

Cannot impugn you as you do proceed. 175

You stand within his danger, do you not?

ANTONIO

Ay, so he says.

PORTIA (DR. BALTHASAR) Do you confess the bond?

ANTONIO

I do.

PORTIA (DR. BALTHASAR) Then must the Jew be merciful.

SHYLOCK

On what compulsion must I? Tell me that.

PORTIA (DR. BALTHASAR)

The quality of mercy is not strained: 180

It droppeth as the gentle rain from heaven

Upon the place beneath. It is twice blest;—

It blesseth him that gives, and him that takes.

'Tis mightiest in the mightiest: it becomes

The thronéd monarch better than his crown. 185

His sceptre shows the force of temporal power,

164 *Enter . . . Balthazar.*] Qq Ff *Enter Portia for Balthazar* (Q¹. * *Balthazar*. F¹. * Q². * *Balthazar* F². * *Balthazar*) after l. 162. 165 *Come*] Ff *Came*

The attribute to awe and majesty,
 Wherein doth sit the dread and fear of kings;
 But mercy is above this sceptred sway;
 It is enthroned in the hearts of kings, 190
 It is an attribute to God himself;
 And earthly power doth then show likest God's
 When mercy seasons justice. Therefore, Jew,
 Though justice be thy plea, consider this,
 That, in the course of justice, none of us 195
 Should see salvation. We do pray for mercy;
 And that same prayer doth teach us all to render
 The deeds of mercy. I have spoke thus much
 To mitigate the justice of thy plea;
 Which if thou follow, this strict court of Venice 200
 Must needs give sentence 'gainst the merchant there.

SHYLOCK

My deeds upon my head! I crave the law,
 The penalty and forfeit of my bond.

PORTIA (DR. BALTHASAR)

Is he not able to discharge the money?

BASSANIO

Yes, here I tender it for him in the court; 205
 Yea, twice the sum. If that will not suffice,
 I will be bound to pay it ten times o'er,
 On forfeit of my hands, my head, my heart.
 If this will not suffice, it must appear
 That malice bears down truth. And I beseech you, 210
 Wrest once the law to your authority:
 To do a great right, do a little wrong,
 And curb this cruel devil of his will.

PORTIA (DR. BALTHASAR)

It must not be. There is no power in Venice 215
 Can alter a decree establish'd.
 'Twill be recorded for a precedent,
 And many an error, by the same example,
 Will rush into the state. It cannot be.

SHYLOCK

A Daniel come to judgement! Yea, a Daniel! 220
 O wise young judge, how I do honour thee!

PORTIA (DR. BALTHASAR)

I pray you, let me look upon the bond.

SHYLOCK

Here 'tis, most reverend doctor, here it is.

PORTIA (DR. BALTHASAR)

Shylock, there's thrice thy money offered thee.

SHYLOCK

An oath, an oath, I have an oath in heaven.

Shall I lay perjury upon my soul?

225

No, not for Venice.

PORTIA (DR. BALTHASAR) Why, this bond is forfeit;

And lawfully by this the Jew may claim.

A pound of flesh, to be by him cut off

Nearest the merchant's heart. Be merciful:

Take thrice thy money. Bid me tear the bond.

230

SHYLOCK

When it is paid according to the tenor.

It doth appear you are a worthy judge;

You know the law, your exposition

Hath been most sound. I charge you by the law,

Whereof you are a well-deserving pillar,

235

Proceed to judgement. By my soul I swear

There is no power in the tongue of man

To alter me. I stay here on my bond.

ANTONIO

Most heartily I do beseech the court

To give the judgement.

PORTIA (DR. BALTHASAR) Why then, thus it is:

240

You must prepare your bosom for his knife.

SHYLOCK

O noble judge! O excellent young man!

PORTIA (DR. BALTHASAR)

For the intent and purpose of the law

Hath full relation to the penalty,

Which here appeareth due upon the bond.

245

SHYLOCK

'Tis very true: O wise and upright judge!

How much more elder art thou than thy looks!

PORTIA (DR. BALTHASAR)

Therefore lay bare your bosom.

SHYLOCK

Ay, his breast:

So says the bond:—doth it not, noble judge?—

'Nearest his heart.' Those are the very words.

250

PORTIA (DR. BALTHASAR)

It is so. Are there balance here to weigh

The flesh?

226 No, not] Q¹ *Not not* 251, 252 *It . . . flesh?*] Prose in Qq Ff. 251 *balance*] Rowe *Balances* Pope *scales* Plural cases of nouns in which the singular ends in a sibilant were often written without the additional syllable. See Abbott, 471.

SHYLOCK I have them ready.

PORTIA (DR. BALTHASAR)

Have by some surgeon, Shylock, on your charge,
To stop his wounds, lest he do bleed to death.

SHYLOCK

Is it so nominated in the bond?

255

PORTIA (DR. BALTHASAR)

It is not so expressed ; but what of that?
'Twere good you do so much for charity.

SHYLOCK

I cannot find it : 'tis not in the bond.

PORTIA (DR. BALTHASAR)

You, merchant, have you anything to say?

ANTONIO

But little : I am armed and well prepared.

260

Give me your hand, Bassanio : fare you well!

Grieve not that I am fall'n to this for you ;

For herein Fortune shows herself more kind

Than is her custom. It is still her use

To let the wretched man outlive his wealth,

265

To view with hollow eye and wrinkled brow

An age of poverty ; from which lingering penance

Of such a misery doth she cut me off.

Commend me to your honourable wife.

Tell her the process of Antonio's end.

270

Say how I loved you, speak me fair in death ;

And, when the tale is told, bid her be judge

Whether Bassanio had not once a love.

Repent but you that you shall lose your friend,

And he repents not that he pays your debt ;

275

For if the Jew do cut but deep enough,

I'll pay it instantly with all my heart.

BASSANIO

Antonio, I am married to a wife

Which is as dear to me as life itself ;

But life itself, my wife, and all the world,

280

254 do] Ff *should* 255 Is it so . . . bond? F¹⁻³ *It is not . . . bond?* F⁴ *It is not . . . bond.* 259 You,] Ff *Come* 262 fall'n] Cam, Craig and others *fallen* 268 such a misery] Qq F¹ *such misery* (F¹ *sueh*). Means of completing the metre in the Q line consist of adopting the F²⁻⁴ reading *such a misery* Rowe, Capell, Steevens and others so read. Cam editors conjectured *so much misery* Other suggested replacements of *such* are *searching*, *such like*, *sordid*, etc. Furness believes that the *a* supplied by F² dropped out after *such* in Q etc. Cam, Chambers, Pooler, CNS, Kittredge *such misery* Craig, NCE *such a misery* 274 but] Ff, Craig *not* 277 instantly] Q^a only *presently* Cam follows Q^a.

Are not with me esteemed above thy life.
I would lose all, ay, sacrifice them all
Here to this devil, to deliver you.

PORTIA (DR. BALTHASAR)

Your wife would give you little thanks for that,
If she were by, to hear you make the offer. 285

GRATIANO

I have a wife, who, I protest, I love. . .
I would she were in heaven, so she could
Entreat some power to change this currish Jew.

NERISSA (*aside*)

'Tis well you offer it behind her back;
The wish would make else an unquiet house. 290

SHYLOCK (*aside*)

These be the Christian husbands. I have a daughter:
Would any of the stock of Barrabas
Had been her husband rather than a Christian!—
We trifle time: I pray thee, pursue sentence.

PORTIA (DR. BALTHASAR)

A pound of that same merchant's flesh is thine. 295
The court awards it, and the law doth give it.

SHYLOCK Most rightful judge!

PORTIA (DR. BALTHASAR)

And you must cut this flesh from off his breast.
The law allows it, and the court awards it.

SHYLOCK

Most learned judge! A sentence! Come, prepare! 300

PORTIA (DR. BALTHASAR)

Tarry a little: there is something else.
This bond doth give thee here no jot of blood.
The words expressly are 'a pound of flesh.'
Take then thy bond, take thou thy pound of flesh;
But, in the cutting it, if thou dost shed 305
One drop of Christian blood, thy lands and goods
Are, by the laws of Venice, confiscate
Unto the state of Venice.

GRATIANO

O upright judge! Mark, Jew! O learned judge!

SHYLOCK

Is that the law?

PORTIA (DR. BALTHASAR) Thyself shalt see the act: 310

282 ay.] Qq Ff I 286 who.] Ff, Cam, Craig, Pooler, CNS *whom*, 289 (*aside*)
Added by Halliwell. 291 (*aside*)] Added by Rowe. 302 jot] Q¹. ² *lote* F¹ *lot*
F²⁻⁴ *jot* 304 Take then] Ff *Then take* 309] Two lines in Qq Ff ending *judge*.
... *judge*.

For, as thou urgest justice, be assured
Thou shalt have justice, more than thou desir'st.

GRATIANO

O learned judge! Mark, Jew : a learned judge!

SHYLOCK

I take this offer, then : pay the bond thrice,
And let the Christian go.

BASSANIO

Here is the money.

315

PORTIA (DR. BALTHASAR)

Soft!

The Jew shall have all justice. Soft! no haste.
He shall have nothing but the penalty.

GRATIANO

O Jew! an upright judge, a learned judge!

PORTIA (DR. BALTHASAR)

Therefore prepare thee to cut off the flesh.

320

Shed thou no blood ; nor cut thou less nor more

But just a pound of flesh. If thou tak'st more

Or less than a just pound, be it but so much

As makes it light or heavy in the substance,

Or the division of the twentieth part

325

Of one poor scruple, nay, if the scale do turn

But in the estimation of a hair,

Thou diest and all thy goods are confiscate.

GRATIANO

A second Daniel, a Daniel, Jew!

Now, infidel, I have you on the hip.

330

PORTIA (DR. BALTHASAR)

Why doth the Jew pause? Take thy forfeiture.

SHYLOCK

Give me my principal, and let me go.

BASSANIO

I have it ready for thee : here it is.

PORTIA (DR. BALTHASAR)

He hath refused it in the open court.

He shall have merely justice and his bond.

335

GRATIANO

A Daniel, still say I, a second Daniel!

I thank thee, Jew, for teaching me that word.

SHYLOCK

Shall I not have barely my principal?

316, 317 Soft! . . . haste.] One line in Qq Ff. Capell's arrangement. 322 tak'st] Q^a only *cutst* Cam follows Q^a. 323 but] Ff omit. 324, 325 substance, Or] Keightley *substance Of* 330 you] Ff, Craig, Pooler *thee*

PORTIA (DR. BALTHASAR)

Thou shalt have nothing but the forfeiture,
To be so taken at thy peril, Jew.

340

SHYLOCK

Why, then the devil give him good of it!
I'll stay no longer question.

PORTIA (DR. BALTHASAR) Tarry, Jew:

The law hath yet another hold on you...

It is enacted in the laws of Venice,

If it be proved against an alien

345

That by direct or indirect attempts

He seek the life of any citizen,

The party 'gainst the which he doth contrive

Shall seize one half his goods; the other half

Comes to the privy coffer of the state;

350

And the offender's life lies in the mercy

Of the Duke only, 'gainst all other voice:

In which predicament, I say, thou stand'st.

For it appears, by manifest proceeding,

That indirectly, and directly too,

355

Thou hast contrived against the very life

Of the defendant; and thou hast incurred

The danger formerly by me rehearsed.

Down, therefore, and beg mercy of the Duke.

GRATIANO

Beg that thou mayst have leave to hang thyself.

360

And yet, thy wealth being forfeit to the state,

Thou hast not left the value of a cord;

Therefore thou must be hanged at the state's charge.

DUKE

That thou shalt see the difference of our spirit,

I pardon thee thy life before thou ask it.

365

For half thy wealth, it is Antonio's;

The other half comes to the general state,

Which humbleness may drive unto a fine.

PORTIA (DR. BALTHASAR)

Ay, for the state, not for Antonio.

SHYLOCK

Nay, take my life and all! pardon not that!

370

You take my house, when you do take the prop

That doth sustain my house. You take my life,

When you do take the means whereby I live.

340 so taken] Ff *taken so* 342 longer] Q^a *longer here in* 345 an] Q^a *only any*
350 coffer] Q^a *only coffer* 364 spirit,] Q^a *only spirits* Cam, Craig *spirits*,
Pooler, Chambers, CNS, Kittredge, NCE *spirit*,

PORTIA (DR. BALTHASAR)

What mercy can you render him, Antonio?

GRATIANO

A halter gratis : nothing else, for God's sake. 375

ANTONIO

So please my lord the Duke and all the court
To quit the fine for one half of his goods,
I am content ; so he will let me have
The other half in use, to render it,
Upon his death, unto the gentleman 380
That lately stole his daughter :
Two things provided more, that, for this favour,
He presently become a Christian ;
The other, that he do record a gift,
Here in the court, of all he dies possessed, 385
Unto his son Lorenzo and his daughter.

DUKE

He shall do this, or else I do recant
The pardon that I late pronouncéd here.

PORTIA (DR. BALTHASAR)

Art thou contented, Jew? What dost thou say?

SHYLOCK

I am content. 390

PORTIA (DR. BALTHASAR) Clerk, draw a deed of gift.

SHYLOCK

I pray you, give me leave to go from hence.
I am not well. Send the deed after me,
And I will sign it.

DUKE

Get thee gone, but do it.

GRATIANO

In christ'ning shalt thou have two godfathers. 395
Had I been judge, thou shouldst have had ten more,
To bring thee to the gallows, not to the font.
Exit Shylock.

DUKE

Sir, I entreat you home with me to dinner.

PORTIA (DR. BALTHASAR)

I humbly do desire your Grace of pardon.
I must away this night toward Padua, 400
And it is meet I presently set forth.

375 God's sake.] Q¹ *Godsake.* 395 GRATIANO] Q¹ Shy. shalt thou] Ff *thou shalt*
397 not to the] Q¹ only *not the* Cam, Craig, Pooler, CNS, Kittredge, NCE
follow Q¹. Chambers *not to the* *Exit Shylock.*] Qq Ff Exit. Rowe added
Shy. 398 home with me to] Ff *with me home to* Q¹ omits *to* 399 do] Omitted
in Q¹.

DUKE

I am sorry that your leisure serves you not.
 Antonio, gratify this gentleman,
 For, in my mind, you are much bound to him.

Exeunt Duke and his train.

BASSANIO

Most worthy gentleman, I and my friend 405
 Have by your wisdom been this day acquitted
 Of grievous penalties ; in lieu whereof,
 Three thousand ducats, due unto the Jew,
 We freely cope your courteous pains withal.

ANTONIO

And stand indebted, over and above, 410
 In love and service to you evermore.

PORTIA (DR. BALTHASAR)

He is well paid that is well satisfied ;
 And I, delivering you, am satisfied,
 And therein do account myself well paid.
 My mind was never yet more mercenary. 415
 I pray you, know me when we meet again.
 I wish you well, and so I take my leave.

BASSANIO

Dear sir, of force I must attempt you further.
 Take some remembrance of us, as a tribute,
 Not as fee. Grant me two things, I pray you, 420
 Not to deny me, and to pardon me.

PORTIA (DR. BALTHASAR)

You press me far, and therefore I will yield.
 Give me your gloves, I'll wear them for your sake ;

To Antonio.

And, for your love, I'll take this ring from you.

To Bassanio.

Do not draw back your hand : I'll take no more ; 425
 And you in love shall not deny me this.

BASSANIO

This ring, good sir, alas, it is a trifle!
 I will not shame myself to give you this.

PORTIA (DR. BALTHASAR)

I will have nothing else but only this.

420 as fee.] Q¹, ², ⁴ F¹ as fee: Q³ F²⁻⁴ as a fee Cam, Craig, Pooler, CNS, Kittredge follow Q². NCE as fee. 423 *To Antonio.*] Not in Qq Ff. Added by Cam. 424 *To Bassanio.*] Not in Qq Ff. Added by Cam.

And now methinks I have a mind to it. 430

BASSANIO

There's more depends on this than on the value.
The dearest ring in Venice will I give you,
And find it out by proclamation.
Only for this, I pray you, pardon me.

PORTIA (DR. BALTHASAR)

I see, sir, you are liberal in offers. 435
You taught me first to beg; and now methinks
You teach me how a beggar should be answered.

BASSANIO

Good sir, this ring was given me by my wife;
And when she put it on, she made me vow
That I should neither sell nor give nor lose it. 440

PORTIA (DR. BALTHASAR)

That 'scuse serves many men to save their gifts.
And if your wife be not a mad-woman,
And know how well I have deserved this ring,
She would not hold out enemy for ever,
For giving it to me. Well, peace be with you! 445

Exeunt Portia (Dr. Balthasar) and Nerissa (Clerk).

ANTONIO

My Lord Bassanio, let him have the ring.
Let his deservings and my love withal
Be valued 'gainst your wife's commandment.

BASSANIO

Go, Gratiano, run and overtake him:
Give him the ring; and bring him, if thou canst, 450
Unto Antonio's house. Away! make haste.

Exit Gratiano.

Come, you and I will thither presently;
And in the morning early will we both
Fly toward Belmont. Come, Antonio.

Exeunt.

431 depends on this than on] Q^a then this depends vpon 432 will I] Q^a I will
440 neither] Craig never 443 this] Q^a only the Cam, Craig, Pooler follow Q^a.
445 *Exeunt* . . . (Clerk).] Qq Ff *Exeunt*. 448 commandment.] Q¹ *commaunde-*
ment. Q³⁻⁴, F¹⁻² *commandment*. The word is here a quadrisyllable. Dyce
considered the retention of the *e* after *d* illogical; but it is convenient to retain
it. Cam, Craig, Pooler, CNS *commandment*. Chambers, Kittredge *commande-*
ment. NCE *commandment*. 451 *Exit Gratiano*.] Q^a *Exeunt Gratiano*. Ff
Exit. Grati.

SCENE II. VENICE. A STREET.

Enter Portia (Dr. Balthasar) and Nerissa (Clerk).

PORTIA (DR. BALTHASAR)

Inquire the Jew's house out, give him this deed
 And let him sign it. We'll away to-night
 And be a day before our husbands home.
 This deed will be well welcome to Lorenzo.

Enter Gratiano.

GRATIANO

Fair sir, you are well o'erta'en.
 My Lord Bassanio upon more advice
 Hath sent you here this ring, and doth entreat
 Your company at dinner.

PORTIA (DR. BALTHASAR) That cannot be.

His ring I do accept most thankfully;
 And so, I pray you, tell him. Furthermore,
 I pray you, show my youth old Shylock's house.

GRATIANO

That will I do.

NERISSA (CLERK) Sir, I would speak with you.

(Aside to Portia) I'll see if I can get my husband's ring,
 Which I did make him swear to keep for ever.

PORTIA (DR. BALTHASAR) *(aside to Nerissa)*

Thou mayst, I warrant. We shall have old swearing
 That they did give the rings away to men;
 But we'll outface them, and outswear them too.
(Aloud) Away! make haste. Thou know'st where I will tarry.

NERISSA (CLERK)

Come, good sir, will you show me to this house? *Exeunt.*

ACT V

SCENE I. BELMONT. AVENUE TO PORTIA'S HOUSE.

Enter Lorenzo and Jessica.

LORENZO

The moon shines bright. In such a night as this,
 When the sweet wind did gently kiss the trees

SCENE II.] Added by Capell. VENICE. A STREET.] Added by Ed. after Capell.
Enter . . . (Clerk).] Qq *Enter Nerissa.* 9 His] Q^a *This* 13 *Aside to Portia.*
 Not in Qq Ff. Added by Capell and Pope. 15 *(aside to Nerissa)]* Not in Qq
 Ff. Added by Capell. 19 *Exeunt.*] Not in Qq. ACT V] Not in Qq. Ff Actus
 Quintus. SCENE I.] Added by Rowe. BELMONT. . . . HOUSE.] Added by Rowe
 and Capell. Kittredge Grounds of *Portia's* house. 1] Two lines in Q^a, ending
bright . . . this 1-22 In . . . her] For musical settings, see Sh: Music, 29.

And they did make no noise, in such a night
Troilus methinks mounted the Trojan walls,
And sighed his soul toward the Grecian tents,
Where Cressid lay that night. 5

JESSICA In such a night
Did Thisbe fearfully o'ertrip the dew,
And saw the lion's shadow ere himself,
And ran dismayed away.

LORENZO In such a night
Stood Dido with a willow in her hand 10
Upon the wild sea banks, and waft her love
To come again to Carthage.

JESSICA In such a night
Medea gathered the enchanted herbs
That did renew old Æson.

LORENZO In such a night
Did Jessica steal from the wealthy Jew, 15
And with an unthrift love did run from Venice
As far as Belmont.

JESSICA In such a night
Did young Lorenzo swear he loved her well,
Stealing her soul with many vows of faith
And ne'er a true one.

LORENZO In such a night 20
Did pretty Jessica, like a little shrew,
Slander her love, and he forgave it her.

JESSICA
I would out-night you, did no body come;
But, hark, I hear the footing of a man.

Enter Stephano, a Messenger.

LORENZO
Who comes so fast in silence of the night? 25

STEPHANO A friend.

LORENZO
A friend! What friend? Your name, I pray you, friend?

STEPHANO
Stephano is my name; and I bring word
My mistress will before the break of day
Be here at Belmont. She doth stray about 30

6 Cressid] Q^a Crossada The rest Cressed 11 wild sea banks,] F⁴ wild Sea-banks; Many editors retained the hyphen given in F⁴. Furness thinks this wrong and suggests if an hyphen be retained it should appear between wild and sea. We follow Q^a. Craig, Chambers, Pooler, Kittredge wild sea-banks, CNS wild sea banks, 21 shrew,] Q¹, ^a, ⁴, Ff shrow 24 Enter Stephano, a Messenger.] Stephano added by Theobald.

By holy crosses, where she kneels and prays
For happy wedlock hours.

LORENZO Who comes with her?

STEPHANO

None but a holy hermit and her maid.
I pray you, is my master yet returned?

LORENZO

He is not, nor we have not heard from him.
But go we in, I pray thee, Jessica,
And ceremoniously let us prepare
Some welcome for the mistress of the house.

35

Enter Launcelot.

LAUNCELOT Sola, sola! Wo ha, ho! Sola, sola!

LORENZO Who calls?

40

LAUNCELOT Sola! Did you see Master Lorenzo and Mistress
Lorenzo, sola, sola!

LORENZO Leave hollowing, man: here.

LAUNCELOT Sola! where? where?

LORENZO Here.

45

LAUNCELOT Tell him there's a post come from my master, with
his horn full of good news: my master will be here ere morning.

Exit.

LORENZO

Sweet soul, let's in, and there expect their coming.
And yet no matter: why should we go in?
My friend Stephano, signify, I pray you,
Within the house, your mistress is at hand;
And bring your music forth into the air.

50

Exit Stephano.

How sweet the moonlight sleeps upon this bank!

Here will we sit, and let the sounds of music

Creep in our ears. Soft stillness and the night

55

Become the touches of sweet harmony.

Sit, Jessica. Look how the floor of heaven

32 wedlock] Q² *wedlockes* 37 us] F¹ vs vs 38 *Enter Launcelot.*] Qq Ff *Enter Clowne.* Rowe's change. 41, 42 Master Lorenzo and Mistress Lorenzo,] Q¹ F¹ M. Lorenzo & M. Lorenzo Q² M. Lorenzo, M. Lorenzo, F² M. Lorenzo, and M. Lorenza, F³, ⁴ M. Lorenzo, and Mrs. Lorenzā, The *and* in Q¹ makes it highly probable that the second *M* was for *Mistress*. Cam and Craig *Master Lorenzo? Master Lorenzo*, Pooler, Kittredge, NCE *Master Lorenzo and Mistress Lorenzo? CNS Master Lorenzo? Master Lorenzo?* 43 *hollowing.*] Qq Ff *hollowing* Malone, Cam, Craig, Chambers, Pooler, CNS *hollaing*, Kittredge, NCE *hollaing*, 47 *morning.*] Qq F¹ *morning sweete soule*. Malone transferred *sweet soul* to Lorenzo, l. 48. F²-⁴ have *morning sweet love*. Rowe transferred *sweet love* to Lorenzo. 50 Stephano,] Q¹, ², ⁴ F¹ Stephen,] Omitted in Ff. 52 *Exit Stephano.*] Not in Qq Ff. Added by Theobald.

Is thick inlaid with patens of bright gold.
 There's not the smallest orb which thou behold'st
 But in his motion like an angel sings, 60
 Still quiring to the young-eyed cherubins :
 Such harmony is in immortal souls ;
 But whilst this muddy vesture of decay
 Doth grossly close it in, we cannot hear it.

Enter Musicians.

Come, ho, and wake Diana with a hymn! 65
 With sweetest touches pierce your mistress' ear,
 And draw her home with music.

Play Music.

JESSICA

I am never merry when I hear sweet music.

LORENZO

The reason is, your spirits are attentive.
 For do but note a wild and wanton herd, 70
 Or race of youthful and unhandled colts,
 Fetching mad bounds, bellowing and neighing loud,
 Which is the hot condition of their blood ;
 If they but hear perchance a trumpet sound,
 Or any air of music touch their ears, 75
 You shall perceive them make a mutual stand,
 Their savage eyes turned to a modest gaze
 By the sweet power of music. Therefore the poet
 Did feign that Orpheus drew trees, stones and floods ;
 Since nought so stockish, hard and full of rage, 80
 But music for the time doth change his nature.
 The man that hath no music in himself,
 Nor is not moved with concord of sweet sounds,
 Is fit for treasons, stratagems and spoils ;
 The motions of his spirit are dull as night, 85
 And his affections dark as Erebus.
 Let no such man be trusted. Mark the music.

Enter Portia and Nerissa.

58 patens] Q¹, ², ⁴ F¹ *patens* Q³ *patents* Malone's change. Cam and others *patines* CNS *patens* 64 it in.] Q³ Ff *in it*, (Lloyd's paraphrase of this passage, given in Furness, 249-250, is: "Such harmony is in the immortal souls of the planetary spheres, but this harmony we cannot hear while the earthly vesture of decay closes in our own souls.") Perhaps for *it* we should read *us* *Enter Musicians.*] Not in Qq Ff. We follow Cam. 65 with a hymn!] Q³ *with him a hymne*, 66 touches] Q³ *touches* Other texts *tutches* 67 *Play music.*] After l. 68 in Ff. 74 but hear perchance] Q³ only *perchance but heare* 81 the] Omitted in F¹. 86 Erebus.] Q¹, ² Terebus: Q³, ⁴ Tenebris, F¹ Erobus, F²⁻⁴ Erebus, 87 *Enter . . . Nerissa.*] From Q³ Ff. Q³ *Enter Nerrissa and Portia.*

PORTIA

That light we see is burning in my hall.
 How far that little candle throws his beams!
 So shines a good deed in a naughty world.

90

NERISSA

When the moon shone, we did not see the candle.

PORTIA

So doth the greater glory dim the less: . .
 A substitute shines brightly as a king,
 Until a king be by; and then his state
 Empties itself, as doth an inland brook
 Into the main of waters. Music! hark!

95

NERISSA

It is your music, madam, of the house.

PORTIA

Nothing is good, I see, without respect.
 Methinks it sounds much sweeter than by day.

NERISSA

Silence bestows that virtue on it, madam.

100

PORTIA

The crow doth sing as sweetly as the lark,
 When neither is attended; and I think
 The nightingale, if she should sing by day,
 When every goose is cackling, would be thought
 No better a musician than the wren.
 How many things by season seasoned are
 To their right praise and true perfection!
 Peace, ho! the moon sleeps with Endymion,
 And would not be awaked.

105

Music ceases.

LORENZO

That is the voice,
 Or I am much deceived, of Portia.

110

PORTIA

He knows me as the blind man knows the cuckoo,
 By the bad voice.

LORENZO

Dear lady, welcome home.

PORTIA

We have been praying for our husbands' welfare,
 Which speed, we hope, the better for our words.
 Are they returned?

96] Ff have stage direction: Musicke. Omitted in Qq. 105 wren.] Q¹ *Renne?*
 Q² *Wren*. Ff *Wren*, 108 ho! the] Qq Ff *how the* 109 *Music ceases.*] Omitted
 in Qq. 111, 112 He . . . voice.] Two lines in Q², ending *knowes . . . voyce*.
 Prose in Q¹ and Ff. 113 husbands' welfare,] Q¹, ², ⁴ Ff *husbands welfare*
 Q² *husband health*, Cam *husbands' healths*,

LORENZO Madam, they are not yet;
But there is come a messenger before,
To signify their coming. 115

PORTIA Go in, Nerissa.
Give order to my servants that they take
No note at all of our being absent hence;
Nor you, Lorenzo; Jessica, nor you. 120

A tucket sounds.

LORENZO
Your husband is at hand; I hear his trumpet.
We are no tell-tales, madam: fear you not.

PORTIA
This night methinks is but the daylight sick:
It looks a little paler. 'Tis a day
Such as the day is when the sun is hid. 125

Enter Bassanio, Antonio, Gratiano, and their followers.

BASSANIO
We should hold day with the Antipodes,
If you would walk in absence of the sun.

PORTIA
Let me give light, but let me not be light;
For a light wife doth make a heavy husband,
And never be Bassanio so for me. 130
But God sort all! You are welcome home, my lord.

BASSANIO
I thank you, madam. Give welcome to my friend.
This is the man, this is Antonio,
To whom I am so infinitely bound.

PORTIA
You should in all sense be much bound to him, 135
For, as I hear, he was much bound for you.

ANTONIO
No more than I am well acquitted of.

PORTIA
Sir, you are very welcome to our house.
It must appear in other ways than words,
Therefore I scant this breathing courtesy. 140

GRATIANO (*to Nerissa*)

By yonder moon I swear you do me wrong:
In faith, I gave it to the judge's clerk.
Would he were gelt that had it, for my part,
Since you do take it, love, so much at heart.

120 *A tucket sounds.*] Omitted in Qq. 131 You are] Q^a y'are 141 (*to Nerissa*)
Not in Qq Ff. Added by Rowe.

PORTIA

A quarrel, ho, already! What's the matter? 145

GRATIANO

About a hoop of gold, a paltry ring
That she did give me, whose posy was
For all the world like cutler's poetry
Upon a knife, 'Love me, and leave me not.'

NERISSA

What talk you of the posy or the value? 150
You swore to me, when I did give it you,
That you would wear it till your hour of death,
And that it should lie with you in your grave.
Though not for me, yet for your vehement oaths,
You should have been respective, and have kept it. 155
Gave it a judge's clerk! No, God's my judge,
The clerk will ne'er wear hair on's face that had it.

GRATIANO

He will, and if he live to be a man.

NERISSA

Ay, if a woman live to be a man.

GRATIANO

Now, by this hand, I gave it to a youth, 160
A kind of boy, a little scrubbed boy,
No higher than thyself, the judge's clerk,
A prating boy, that begged it as a fee.
I could not for my heart deny it him.

PORTIA

You were to blame, I must be plain with you, 165
To part so slightly with your wife's first gift;
A thing stuck on with oaths upon your finger
And so riveted with faith unto your flesh.
I gave my love a ring, and made him swear
Never to part with it; and here he stands. 170
I dare be sworn for him he would not leave it
Nor pluck it from his finger, for the wealth
That the world masters. Now, in faith, Gratiano,
You give your wife too unkind a cause of grief.
And 'twere to me, I should be mad at it. 175

BASSANIO (*aside*)

Why, I were best to cut my left hand off,
And swear I lost the ring defending it.

147, 150 posy] Q¹, ², ⁴ *posie* Q⁸ Ff *poesie* Keightley *poesy* 151 it] Omitted in Q¹. 152 your] Ff *the* 156 No, . . . judge,] Ff *but wel I know* 159 Ay,] Qq F¹ F²⁻⁴ Ff 165 to] Q² F¹⁻³ *too* 168 so riveted] Capell and others, Craig *riveted so* CNS omits *so* 176 (*aside*)] Not in Qq Ff. Added by Theobald.

GRATIANO

My Lord Bassanio gave his ring away
 Unto the judge that begged it, and indeed
 Deserved it too. And then the boy, his clerk,
 That took some pains in writing, he begged mine;
 And neither man nor master would take aught
 But the two rings. 180

PORTIA What ring gave you, my lord?
 Not that, I hope, which you received of me.

BASSANIO

If I could add a lie unto a fault,
 I would deny it; but you see my finger
 Hath not the ring upon it, it is gone. 185

PORTIA

Even so void is your false heart of truth.
 By heaven, I will ne'er come in your bed
 Until I see the ring.

NERISSA

Nor I in yours
 Till I again see mine. 190

BASSANIO

Sweet Portia,
 If you did know to whom I gave the ring,
 If you did know for whom I gave the ring,
 And would conceive for what I gave the ring,
 And how unwillingly I left the ring,
 When nought would be accepted but the ring,
 You would abate the strength of your displeasure. 195

PORTIA

If you had known the virtue of the ring,
 Or half her worthiness that gave the ring,
 Or your own honour to contain the ring,
 You would not then have parted with the ring. 200
 What man is there so much unreasonable,
 If you had pleased to have defended it
 With any terms of zeal, wanted the modesty
 To urge the thing held as a ceremony?
 Nerissa teaches me what to believe:
 I'll die for't but some woman had the ring. 205

BASSANIO

No, by my honour, madam, by my soul,
 No woman had it, but a civil doctor,
 Which did refuse three thousand ducats of me,
 And begged the ring; the which I did deny him, 210

184 which] Craig *that* 190, 191 Nor . . . mine.] One line in Ff. 199 Or] Q^a Of
 200 contain] Pope *retain* Kellner, 149, says: "Pope is probably right in
 reading *retain*." This was Keightley's opinion.

And suffered him to go displeased away;
 Even he that had held up the very life
 Of my dear friend. What should I say, sweet lady?
 I was enforced to send it after him. 215
 I was beset with shame and courtesy.
 My honour would not let ingratitude
 So much besmear it. Pardon me, good lady;
 For, by these blessed candles of the night,
 Had you been there, I think you would have begged 220
 The ring of me to give the worthy doctor.

PORTIA

Let not that doctor e'er come near my house.
 Since he hath got the jewel that I loved,
 And that which you did swear to keep for me,
 I will become as liberal as you: 225
 I'll not deny him anything I have,
 No, not my body nor my husband's bed.
 Know him I shall, I am well sure of it.
 Lie not a night from home; watch me like Argus:
 If you do not, if I be left alone, 230
 Now, by mine honour, which is yet mine own,
 I'll have that doctor for my bedfellow.

NERISSA

And I his clerk: therefore be well advised
 How you do leave me to mine own protection.

GRATIANO

Well, do you so. Let not me take him, then;
 For if I do, I'll mar the young clerk's pen. 235

ANTONIO

I am th' unhappy subject of these quarrels.

PORTIA

Sir, grieve not you. You are welcome notwithstanding.

BASSANIO

Portia, forgive me this enforced wrong;
 And, in the hearing of these many friends, 240
 I swear to thee, even by thine own fair eyes,
 Wherein I see myself,—

PORTIA

Mark you but that!

In both my eyes he doubly sees himself:

In each eye, one. Swear by your double self,

213 had held up] Q^a only *did uphold* Cam, Craig follow Q^a. 219 For,] Ff *And*
 232 that] Ff *the* my] Q¹ *mine* 237 th'] Cam, Craig and others *the* 238] Two
 lines in Ff, ending *you, . . . notwithstanding.* 242 myself,—] Qq F¹ *my selfe.*
 F²⁻⁴ *my selfe.*— or *my self*— 243 my] Q¹, ² F¹ *my* Other texts *mine*

BASSANIO

Were you the doctor and I knew you not?

GRATIANO

Were you the clerk that is to make me cuckold?

280

NERISSA

Ay, but the clerk that never means to do it,
Unless he live until he be a man.

BASSANIO

Sweet doctor, you shall be my bedfellow.
When I am absent, then lie with my wife.

ANTONIO

Sweet lady, you have given me life and living;
For here I read for certain that my ships
Are safely come to road.

285

PORTIA

How now, Lorenzo!

My clerk hath some good comforts too for you.

NERISSA

Ay, and I'll give them him without a fee.
There do I give to you and Jessica,
From the rich Jew, a special deed of gift,
After his death, of all he dies possessed of.

290

LORENZO

Fair ladies, you drop manna in the way
Of starv'd people.

PORTIA

It is almost morning,

And yet I am sure you are not satisfied
Of these events at full. Let us go in;
And charge us there upon inter'gatories,
And we will answer all things faithfully.

295

GRATIANO

Let it be so: the first inter'gatory
That my Nerissa shall be sworn on is,
Whether till the next night she had rather stay,
Or go to bed now, being two hours to day.
But were the day come, I should wish it dark,
Till I were couching with the doctor's clerk.
Well, while I live I'll fear no other thing
So sore as keeping safe Nerissa's ring.

300

305

Exeunt.

295 I am] Q^a *Ime* 296 Let us] Q^a *Let's* 297 inter'gatories,] Q¹, ² *intergo-*
tories F¹, ³ Q^a, ⁴ *intergatories*, F², ⁴ *interrogatories*, 299 inter'gatory] Q¹, ¹
intergotory (Q¹, Devonshire copy *intergory*) Q^a, ⁴ F¹, ³ *Intergatory* F², ⁴ *interro-*
gatory 301 Whether] Craig *Whe'r*. 304 Till] Q^a only *That* Cam, Craig,
 Chambers follow Q^a.

MUCH ADO ABOUT NOTHING

THE text of *Much Ado about Nothing* is based on that of the Quarto published in 1600. The play was one of four entered in the *Stationers' Registers* on 4th August, 1600, with the endorsement 'to be staid.' The staving was apparently a device adopted by the Players to maintain their control of publication.¹ The second entry was on 23rd August on behalf of Andrew Wyse and William Aspley.² The Quarto appeared with the title-page: Much adoe about Nothing. As it hath been sundrie times publiکly acted by the right honourable, the Lord Chamberlaine his seruants. [*Ornaments*] London: Printed by V. S— [Valentine Sims] for Andrew Wise, and William Aspley, 1600. F¹, 1623, was printed from the Quarto, probably with the assistance of a theatre copy containing changes in stage directions, and has various omissions and additions of small words, and, in some cases, omission of whole lines; and with a few corrections. The text of Q is, on the whole, remarkably good, and as a few spellings, stage-directions, oversights and jumbled speech-prefixes would seem to indicate, is taken as having been set up from Shakespeare's own manuscript when it still needed revision. Greg considers that the prompt-copy could not have been used by the printer, otherwise the inconsistencies would not have been perpetuated.³ As happened in other plays, Shakespeare seems to have borne in mind the functions of some of the characters and to have neglected their names in speech-prefixes. Only in one scene (III iii) are the prefixes normal for Dogberry and Verges. In III v Dogberry appears as *Constable*, *Const. Dog.*, *Const. Do.*, *Con. Do.*, *Dogbery* and *Dogb*; in IV ii the name of the actor appears, *Kemp*, *Kem.*, *Ke.*,⁴ with an erroneous expansion in one place to *Keeper*, while in another we have *Andrew*⁵ (? for Merry Andrew, or Clown) and also *Constable*; and in V i the prefix is *Const.* F¹ has the prefix *Kee.* in IV ii 14. Verges is represented in III v by *Headb.*, *Head.* (for *Headborough*) and *Verges*; in IV ii by the name of the actor, *Cowley*, and also *Const.*; and in V i by *Con.* 2. Don Pedro is indicated by *Pedro* as far as l. 276 in II i and afterwards (except for l. 298) is termed *Prince*.⁶ Antonio is called *Old* (old man) in prefixes in I ii and V iv, and *Brother* in II i and V i, except II i 95, 97, 101 where Q has *Antho.* and F¹ has *Anth.* In V i 100 F¹ exceptionally has *Ant.*; and V iv 54, generally allocated to *Antonio*,

¹ Pollard: FQ, 67, 68.

² Arber iii 170; Chambers: WS, i 384; Lewis i 309. ³ Greg: EP, 122.

⁴ On Kempe, see Chambers: ES, ii 325-327; and on Cowley, *ibid.*, 312-313.

⁵ On Merry Andrews, see Strutt, 145, 190.

⁶ In the text in I i 1 and 8 Don Pedro is miscalled Don Peter in Q Ff.

has speech-prefix *Leo*. The confusion in prefixes for the Watchmen is shown in footnotes to the scenes wherein they appear. Q has erroneous prefixes *Bene* at II i 83, 86, 88 and III ii 45. At II i 69 the entrance or *dumb John* evidently represents *Borachio*, *Don John*. At II iii 30 the Folio has *Enter . . . Claudio and Iacke Wilson* for the Quarto's *Enter . . . Claudio, Musicke*: hence, the singer, Jack Wilson,¹ played Balthasar some time between 1600 and 1623. Innogen, Hero's mother, appears in the headings of I i and II i, but says and does nothing. She is usually eliminated from the *dramatis personæ* and has been thought to be a vestige from an old play,² perhaps his own, which Shakespeare re-cast. The mother appears in Bandello's version of the story, 'dishevelled and woebegone' at Hero's misfortune and supposed death; and is called *Veracundia* in Ayre's play. There is no place for her in Shakespeare's plot as it stands; there were four female characters without her, which is perhaps all that his company could well manage at this period³; and Hero's mother would have been a further embarrassment in the scenes of Hero's condemnation, too readily accepted by Don Pedro, Leonato and Claudio and none too plausible already.

Dover Wilson's conclusion is that Sims's copy for Q in 1600 was a revised text in which Shakespeare had retained many pages from an old play (possibly his own).⁴ The evidence for this is, in part, passages allegedly disjointed pointing to deletions not properly understood by the compositor and incorrectly printed. One such is at v i 108 where the words 'I will be heard' and Antonio's rejoinder are thought to be contradictory and remainders of an older text⁵; but 'I *will* be heard!' expresses Leonato's determination to be heard anon, and Antonio's comment naturally followed. More important is the dislocation said to exist at iv i 155-157 (see footnote).⁶ The dislocation is not too obvious. It is thought to have arisen from the compositor finding he had too much copy for his page, mistaking a deletion and cramming in ll. 155-157 as prose. But this passage, where the deletion is said to have occurred, is not the only cramped passage on this page: ll. 142-144 are also arranged in prose, apparently in order to save one line. Here Dover Wilson suspects the abridgement of an older version. In both cases, however, Daniel's explanation⁷ that the compositor (without question of deletion) found his copy too much (possibly when a colleague had started the next page)

¹ Born, apparently, in 1585. See Chambers: ES, II 349.

² Furness's view (Furness, 7) in which Dover Wilson concurs (CNS, 94).

³ Earlier there had been five female parts in *Richard III*, *Comedy of Errors* and *Love's Labour's Lost*; and later *All's Well* and *Winter's Tale* had six; but about this time of *Henry V*, *Hamlet* and the great comedies, the maximum seems to have been four.

⁴ CNS, 94, 102.

⁵ CNS, 99-100.

⁶ CNS, 97-99.

⁷ Introduction to Praetorius's facsimile, 1886, viii. "I do not perceive," says Daniel, "that any words are wanting for the sense."

still seems valid. The reference to German and Spanish habits of dress in *iii ii* 28-30 was suppressed in the Folio, presumably to avoid giving offence at some period, as also the references to God in *rv ii* 16-19, probably on account of the statute against profanity in plays, 3 Jac. I.

In this play Shakespeare continued the practice, noticeable in *The Merchant of Venice*, and still more in *Henry IV*, of using prose for important sections of the dialogue. Three-quarters of the text is prose. Fripp attributes this to pressure,¹ thinking the play written at a time when the poet was busy with rehearsals and other matters. The play was certainly written at a very busy period of Shakespeare's life; but as Harrison comments,² the thrust and parry of Benedick and Beatrice required prose. The same may be said of Dogberry's jumbings and blunders, as also of Falstaff's pronouncements in *Henry IV*. The verse has been held to match in characteristics that of the early comedies; but analysis gives little support to this. The proportion of rhyme in the verse is, as usual, greater than in the History plays of the same period, but about half of that in *As You Like It* which comes later. Light and weak endings are few, but so are alexandrines; and feminine endings and run-on lines are plentiful. Mathew detected 'juvenile work' in the epitaph and dirge (*v iii*)³; but these are no doubt designedly elementary. The verse-form is thus, on the whole, very much of its period (1598-9).⁴ There are no patches of great poetry, possibly, as Boas surmises, because the Hero-Claudio plot, while it gave scope to Shakespeare's ingenuity and 'sense of theatre,' did not rouse his vital interest⁵: and he was much more interested in Beatrice and Benedick.

There is general consensus of opinion on the date of this play. It was not mentioned in Meres' *Palladis Tamia* of 1598 and the text shows that Kemp, who left the Chamberlain's Company in 1599, played Dogberry. The date is thus fixed at 1598-99. Brae and others have held that *Much Ado* may be the *Love labours wonne* mentioned by Meres,⁶ but such a title is difficult to apply to the play and criticism is generally unfavourable to the theory.

Various stories analogous to the Hero-Claudio story are based on the deception of a lover by a rival or enemy masquerading as the paramour of his betrothed. The earliest, to which K. Weichberger drew attention in the *Sh. Jahrbuch* (xxxiv, 339), was a Greek romance, *The*

¹ Fripp, 516.

² Harrison: SW, 143.

³ Mathew, 70.

⁴ See Chambers' tables in Chambers: WS, ii 398-402.

⁵ Boas: MA, xxiii. So also Bertram Dobell on the plot. "I don't think," he says, "Shakespeare found it a good subject to deal with." Intr., *The Partial Law*, ix; Brae, 135.

⁶ Sh. Alln. Bk., i 46; Chambers: WS, ii 194; Hotson: SSD, 37-56 identifies *Love labours wonne* with *Troilus and Cressida*.

*Loves of Chaereas and Callirhoe*¹ by Chariton of Aphrodisias in Caria (c. fourth century), with a background of the Peloponnesian War. The Spanish romance, *Tirante el Blanco*,² by Johan Martorell, was published in Valladolid in 1511, but is of much earlier date. The intriguer is a widowed attendant Reposada, and the masquerader is a maid disguised as a negro gardener. We get nearer to Shakespeare in the story of Ginevra, daughter of the King of Scotland, in Ariosto's *Orlando Furioso* (1516), Book V, translated in 1591 by Sir John Harington.³

In this case, the intriguer is Polynessus, Duke of Alban, who secures the innocent assistance of the maid, Dalinda, by inducing her to disguise herself in white as her mistress and receive him at the window while Ginevra's lover, Ariodante, watches at a distance. From Ariosto, Spenser derived his story of Claribella and Phaon (*Faerie Queene*, II iv) in which the deceiver is Philemon who obtains the aid of the handmaid, Pryene, disguised like her mistress. Here again the lover is at a distance and sees all but hears nothing.⁴ The version nearest to Shakespeare is that of Bandello⁵ (1554), where, in the twentieth story, the background is the time of the Sicilian Vespers (1282) and the exploits of Don Pedro of Arragon, and the scene is Messina. Timbreo corresponds to Claudio, Fenicia to Hero, and her father is Lionato de' Lionati. The villain is Gironde who loves Fenicia and employs a young courtier (=Borachio) to accuse Fenicia and induce Timbreo to watch and *listen* as he and his companion pass through the garden to the lady's window, when he remarks so as to be overheard that Fenicia had spoken of the noise made by the ladder when he last came. Fenicia, being accused, appears to die, but revives as her mother (=Innogen) washes her body, and she retires to the country house of her uncle Girolamo (=Antonio). There is a mock funeral; Gironde repents and confesses and is forgiven; and eventually Timbreo weds Fenicia, at first thinking her somebody else, and Gironde marries her sister Belfiore. This is close to Shakespeare but there is no maid in the masquerade; and the dramatist or his source must have had access to a version like Ariosto's and Spenser's wherein the maid figures. Bandello's tale was translated in the *Histoires Tragiques . . . de Bandel* by Belleforest, 1582⁶; and this Shakespeare could certainly have read. *Die Schöne Phaenicia* of Jacob Ayres,⁷ printed by Cohn, resembles Shakespeare's Hero-Claudio plot, is based on Bandello, and has no direct connexion with our play.⁸ A play, *Ariodante*

¹ Synopsis in Furness, 344.

² Synopsis in Furness, 345.

³ Text in Furness, 296-307.

⁴ Text in Collier: Spenser, II, 142-157; Furness, 307-310.

⁵ Translation in Furness, 311-326.

⁶ Synopsis in Furness, 326-329.

⁷ On the general source question and with special reference to Ayres see *Zur Quellenfrage v. Sh.'s Lustspiel 'Much Ado'* von Fritz Holleck-Weithmann. Heidelberg, 1902, and *Kieler Studien*, 1901.

⁸ Text in Cohn, 82-111; extracts in Furness, 329-337.

and *Genevora*, by Richard Mulcaster, was played at Richmond before the Queen on 12th February, 1583; but is lost.¹

It was the custom in Elizabethan literature and later to mock the guardians of the peace.² It began in Shakespeare with Dull in *Love's Labour's Lost*. Although Dogberry and his men are prime factors in the Hero plot, in the capture of the miscreants and the delay in the exculpation, Coleridge describes them as forced into the plot.³ Hazlitt considers them as drawn from life.⁴ The comment of Seccombe and Allen is pertinent, that Dogberry is Dull retouched by the creator of Bottom⁵; and Bailey, rejoicing in the gaucheries of the Constable and his watch, thinks what 'good fellows' they are, like Bottom, 'not more ridiculous than honest.'⁶ Fripp identifies the Sexton with George and John Pinder, sacristans and parish clerks at Stratford; and he suspects that Kempe left the Chamberlain's company as a result of liberties which he took with the part of Dogberry.⁷ Charles Gildon (1714) described the Hero plot as absurd⁸; and Lennox (1753-54) considered that Shakespeare had mangled Ariosto's story.⁹ The window episode has always been a difficulty. Previous versions of the story contained two different plans: one in which the lover merely observes, and the other in which he both sees and hears. The first type would present little difficulty; but in this play Shakespeare first refers to the second (ii ii 35, 36), for Borachio says: "Hear me call Margaret Hero, hear Margaret term me Claudio." Later in the play we learn that Claudio and Don Pedro stood afar off and merely watched (iii iii 132, v i 218); but in iv i 88, 89 Don Pedro states that the watchers both saw and heard Hero talk with a ruffian. There is thus a mixture in the play of the two types of source. Notwithstanding objections raised, it still seems feasible to improve matters by reading Borachio for Claudio in the above quotation.¹⁰ Why, moreover, it has

¹ Chambers: ES, ii 76, iv 99, 159.

² For instance, in *The Chronicle History of Leir* (bef. 1594); Lyly's *Endimion*, 1588; Jonson's *Tale of a Tub* (c. 1633?) and *Induction to Bartholomew Fair* (1614); Middleton's *Blurt Master Constable* (1601); Glapthorne's *Wit in a Constable*, 1640; and Dekker's *Guls Hornbook* (1609). Herford and Simpson hold that *A Tale of a Tub* was first written about 1596-7 and revised about 1633. Chambers doubts a late revision.

³ Coleridge, i 230-232.

⁴ Hazlitt, 214.

⁵ Seccombe and Allen, 80.

⁶ Bailey, 142.

⁷ Fripp, 518, 519. Aubrey (c. 1680) says that Shakespeare found his model for the Constable in *Midsummer Night's Dream* (i.e. *Much Ado*) at Grendon in Bucks. Sh. Aln. Bk., ii 261; Chambers: WS, ii 253.

⁸ Ralli, i 18.

⁹ Ralli, i 30.

¹⁰ It must be remembered that Borachio sets out to convince Claudio that Hero loves *him*, Borachio. An argument against the amendment is that Claudio is supposed to understand that the subterfuge in the intrigue was to call the illicit lover by his name. The objection of the Cambridge editors is somewhat

been asked, is the window incident narrated, and not played? Shakespeare evidently decided that to play a night scene, with a modicum of dialogue, or the alternative of none at all, and with a disguise patent to everybody, in the broad daylight of the Globe theatre, was to be avoided.¹ Lewis Carroll, writing to Ellen Terry, raised another question.² He found it incredible that the accusation of Hero could have stood. Why didn't Hero or Beatrice prove an alibi? Why didn't the servants state where Hero was when the window incident was in progress? And he supplies the verse of Beatrice's possible statement. The plain fact is, of course, that an alibi, like an ounce of forthrightness in Dogberry's statements to Leonato, would have destroyed the plot. It is true that this raises wider issues on the suitability of plots; and yet, for an audience that instinctively agrees with the classical canon that plot is first consideration in drama, this plot still has its definite charm. Hazlitt remarked that "the serious part is still the most prominent here . . . Hero is the principal figure in the piece, and leaves an indelible impression on the mind by her beauty, her tenderness, and the hard trial of her love."³ But reading the long series of critics would not give this impression. Their pages are full of those delightful adversaries, Benedick and Beatrice, created by Shakespeare, like Dogberry and the Watch, because he seemingly thought the Hero story was not enough. And they do loom very large in the play. As Falstaff in a pure history play so steals the major place that Macaulay could call *Henry IV* a comedy and class it with *Twelfth Night*,⁴ and as the tragic figure of Shylock occupies the chief position in *The Merchant of Venice*, so in this play of the same period Benedick and Beatrice leap into prominence. The purist will tell us that this is wrong, that no characters have a right place in a play unless by their actions they definitely contribute to the main action; and that here indeed the characters in the main action are more or less diverted to promote the action in the subsidiary story. But there was only one criterion that really mattered: the addition of Benedick and Beatrice was triumphantly successful. Their names were even used sometimes for the play's title. We know from Leonard Digges (1640) that they filled the theatre.⁵ Benedick and Beatrice were created in the days of Shakespeare's maximum power in the art of lusty comedy. To quote a phrase of Renan's: Great art has never to repent.

baffling. In Note xii, 107, they state: "The substitution of 'Borachio' for 'Claudio' does not relieve the difficulty here. Hero's supposed offence would not be enhanced by calling one lover by the name of the other."

¹ John W. Draper also makes this point in *Mistaken Identity in Shakespeare's Comedies*, in *la Revue Anglo-Américaine*, Paris, 1934, 294.

² Text in Gordon: SC, 24-25.

³ Hazlitt, 210.

⁴ Speech on *The Literature of Britain* at the opening of the Edinburgh Philosophical Institution, Nov. 4, 1846.

⁵ Sh. Alln. Bk., i 457; Chambers: WS, ii 233.

DRAMATIS PERSONÆ

DON PEDRO, Prince of Arragon.
DON JOHN, his bastard brother.
CLAUDIO, a young lord of Florence.
BENEDICK, a young lord of Padua.
LEONATO, governor of Messina.
ANTONIO, his brother.
BALTHASAR, attendant on Don Pedro.
CONRADE, } followers of Don John.
BORACHIO, }
FRIAR FRANCIS.
DOGBERRY, a constable.
VERGES, a headborough.
Antonio's son.
A Sexton.
A Boy.

HERO, daughter to Leonato.
BEATRICE, niece to Leonato.
MARGARET, } gentlewomen attending on Hero.
URSULA, }

Messengers, Watch, Attendants, &c.

SCENE : MESSINA.

DRAMATIS PERSONÆ] First given by Rowe. The heading of i i gives an entrance for *Leonato gouvernour of Messina, Innogen his wife, etc.*; and ii i has *Enter Leonato, his brother, his wife, etc.* Originally, therefore, it was intended to include Innogen, or such a character was included in the source; but she does not speak in this play. Innogen is the same name as Imogen. In *Layamon* Innogen is the wife of Brutus, the mythical king of Britain (Madden's edn., l. 2093, i 89). In the *Faerie Queene*, ii x 13 she appears as Brute's wife, 'fayre Inogene of Italy.' But Shakespeare probably found the name in Holinshed, i 8: see Boswell-Stone, 17.

MUCH ADO ABOUT NOTHING

ACT I

SCENE I. BEFORE LEONATO'S HOUSE.

Enter Leonato, Hero, and Beatrice, with a Messenger.

LEONATO I learn in this letter that Don Pedro of Arragon comes this night to Messina.

MESSENGER He is very near by this: he was not three leagues off when I left him.

LEONATO How many gentlemen have you lost in this action? 5

MESSENGER But few of any sort, and none of name.

LEONATO A victory is twice itself when the achiever brings home full numbers. I find here that Don Pedro hath bestowed much honour on a young Florentine called Claudio.

MESSENGER Much deserved on his part, and equally remembered 10
by Don Pedro: he hath borne himself beyond the promise of his age; doing, in the figure of a lamb, the feats of a lion. He hath indeed better bettered expectation than you must expect of me to tell you how.

LEONATO He hath an uncle here in Messina will be very much 15
glad of it.

MESSENGER I have already delivered him letters, and there appears much joy in him; even so much, that joy could not show itself modest enough without a badge of bitterness.

LEONATO Did he break out into tears? 20

MESSENGER In great measure.

LEONATO A kind overflow of kindness: there are no faces truer than those that are so washed. How much better is it to weep at joy than to joy at weeping!

BEATRICE I pray you, is Signior Mountanto returned from the 25
wars or no?

ACT I SCENE I.] Not in Q. Ff Actus primus, Scena prima BEFORE . . . HOUSE.] Added by Capell. *Enter Leonato . . . Messenger.*] Q Ff Enter Leonato gouvernour of Messina, Innogen his wife, Hero his daughter, and Beatrice his neece, with a messenger. (F¹: . . . Gouvernour . . . Neece) The speech-prefixes in this Sc. in Q are Leonato, Leona., Leo., Leon.; Mess., Messen.; Beatr., Bea., Beat.; Hero; Pedro; Bened., Be., Bene., Ben.; Iohn; Clau., Claudio. In F¹ Leonato, Leon., Leo.; Mess.; Bea., Beat.; Hero; Pedro, Pedr., Ped.; Bened., Ben., Bene.; Iohn; Clau. 1, 8 Pedro] Q Ff Peter Rowe's change.

MESSENGER I know none of that name, lady : there was none such in the army of any sort.

LEONATO What is he that you ask for, niece?

HERO My cousin means Signior Benedick of Padua. 30

MESSENGER O, he's returned ; and as pleasant as ever he was.

BEATRICE He set up his bills here in Messina and challenged Cupid at the flight ; and my uncle's fool, reading the challenge, subscribed for Cupid, and challenged him at the bird-bolt. I pray you, how many hath he killed and eaten in these wars? But how many hath he killed? For, indeed, I promised to eat all of his killing. 35

LEONATO Faith, niece, you tax Signior Benedick too much ; but he'll be meet with you, I doubt it not.

MESSENGER He hath done good service, lady, in these wars. 40

BEATRICE You had musty victual, and he hath help to eat it : he is a very valiant trencherman. He hath an excellent stomach.

MESSENGER And a good soldier too, lady.

BEATRICE And a good soldier to a lady ; but what is he to a lord? 45

MESSENGER A lord to a lord, a man to a man ; stuffed with all honourable virtues.

BEATRICE It is so, indeed. He is no less than a stuffed man : but for the stuffing —well, we are all mortal.

LEONATO You must not, sir, mistake my niece. There is a kind of merry war betwixt Signior Benedick and her. They never meet but there's a skirmish of wit between them. 50

BEATRICE Alas! he gets nothing by that. In our last conflict four of his five wits went halting off, and now is the whole man governed with one : so that if he have wit enough to keep himself warm, let him bear it for a difference between himself and his horse ; for it is all the wealth that he hath left, to be known a reasonable creature. Who is his companion now? He hath every month a new sworn brother. 55

MESSENGER Is't possible? 60

BEATRICE Very easily possible. He wears his faith but as the fashion of his hat : it ever changes with the next block.

MESSENGER I see, lady, the gentleman is not in your books.

BEATRICE No, and he were, I would burn my study. But, I pray you, who is his companion? Is there no young squarer now that will make a voyage with him to the devil? 65

34 bird-bolt.] Q Ff *Burbolt*: Furness remarks that this change by Theobald was perhaps unnecessary as the Q spelling probably represented the actual pronunciation. The word occurs again in *Tw. Night*, I v 78 where it is spelt *Birdbolts*. 41 victual,] Q *vittalle*, F¹⁻³ *victuall*, F⁴ *victuals*, eat] Q *eate* F¹ ease 41-42 he is] Ff *he's*

MESSENGER He is most in the company of the right noble Claudio.

BEATRICE O Lord, he will hang upon him like a disease. He is sooner caught than the pestilence, and the taker runs presently mad. God help the noble Claudio! If he have caught the Benedick, it will cost him a thousand pound ere a be cured. 70

MESSENGER I will hold friends with you, lady.

BEATRICE Do, good friend.

LEONATO You will never run mad, niece.

BEATRICE No, not till a hot January. . . 75

MESSENGER Don Pedro is approached.

Enter Don Pedro, Claudio, Benedick, Balthasar, and John the Bastard.

DON PEDRO Good Signior Leonato, are you come to meet your trouble? The fashion of the world is to avoid cost, and you encounter it.

LEONATO Never came trouble to my house in the likeness of your Grace. For trouble being gone, comfort should remain; but when you depart from me, sorrow abides, and happiness takes his leave. 80

DON PEDRO You embrace your charge too willingly. I think this is your daughter. 85

LEONATO Her mother hath many times told me so.

BENEDICK Were you in doubt, sir, that you asked her?

LEONATO Signior Benedick, no, for then were you a child.

DON PEDRO You have it full, Benedick: we may guess by this what you are, being a man. Truly, the lady fathers herself. Be happy, lady, for you are like an honourable father. 90

BENEDICK If Signior Leonato be her father, she would not have his head on her shoulders for all Messina, as like him as she is.

BEATRICE I wonder that you will still be talking, Signior Benedick: nobody marks you. 95

BENEDICK What, my dear Lady Disdain! are you yet living?

BEATRICE Is it possible disdain should die while she hath such meet food to feed it as Signior Benedick? Courtesy itself must convert to disdain, if you come in her presence.

BENEDICK Then is courtesy a turncoat. But it is certain I am loved of all ladies, only you excepted: and I would I could find in my heart that I had not a hard heart, for, truly, I love none. 100

70, 71 Benedick,] Q F¹ *Benedick*, 71 a] Q a F¹ he F²⁻⁴ *it* Cam, Craig, Chambers, CNS a' Kittredge, NCE 'a 76 *Enter . . . Bastard.*] We follow Q Ff. Cam, Craig and some others shift John the Bastard after Pedro and change to Don John. Throughout this sc. the speech-prefixes for Don Pedro are as for Pedro in Q Ff. 77-78 are you . . . trouble?] Q *are you . . . trouble: Ff you are . . . trouble:* Cam, Craig, Brooke follow F. Chambers, CNS, Kittredge, Trenery, NCE *are you . . . trouble?* 87 sir,] Omitted in Ff.

BEATRICE A dear happiness to women: they would else have been troubled with a pernicious suitor. I thank God and my cold blood, I am of your humour for that. I had rather hear my dog bark at a crow than a man swear he loves me. 105

BENEDICK God keep your ladyship still in that mind! so some gentleman or other shall 'scape a predestinate scratched face.

BEATRICE Scratching could not make it worse, and 'twere such a face as yours were. 110

BENEDICK Well, you are a rare parrot-teacher.

BEATRICE A bird of my tongue is better than a beast of yours.

BENEDICK I would my horse had the speed of your tongue, and so good a continuer. But keep your way, a God's name, I have done. 115

BEATRICE You always end with a jade's trick: I know you of old.

DON PEDRO That is the sum of all, Leonato. Signior Claudio and Signior Benedick, my dear friend Leonato hath invited you all. I tell him we shall stay here at the least a month; and he heartily prays some occasion may detain us longer. I dare swear he is no hypocrite, but prays from his heart. 120

LEONATO If you swear, my lord, you shall not be forsworn. (*To Don John*) Let me bid you welcome, my lord: being reconciled to the Prince your brother, I owe you all duty. 125

DON JOHN I thank you. I am not of many words, but I thank you.

LEONATO Please it your Grace lead on?

DON PEDRO Your hand, Leonato: we will go together.

Exeunt all except Benedick and Claudio.

CLAUDIO Benedick, didst thou note the daughter of Signior Leonato? 130

BENEDICK I noted her not, but I looked on her.

CLAUDIO Is she not a modest young lady?

BENEDICK Do you question me, as an honest man should do, for my simple true judgement? Or would you have me speak after my custom, as being a professed tyrant to their sex? 135

CLAUDIO No, I pray thee speak in sober judgement.

BENEDICK Why, i'faith, methinks she's too low for a high praise, too brown for a fair praise, and too little for a great praise: only this commendation I can afford her, that were she other than she is, she were unhandsome; and being no other but as she is, I do not like her. 140

110 yours were.] Keightley proposed and Hudson read *yours*. 114 a] Capell, Cam, Craig, Brooke, NCE *i'* Trenerly, CNS, Kittredge *a* Chambers *a'* 118 That] Ff, Craig *This* 123-124 (*To . . . John*)] Added by Hanmer. 129 *Exeunt . . . Claudio*.] Q Ff *Exeunt*. Manent Benedicke & Claudio. (Ff *Manet*)

CLAUDIO Thou thinkest I am in sport. I pray thee tell me truly how thou likest her.

BENEDICK Would you buy her, that you inquire after her? 145

CLAUDIO Can the world buy such a jewel?

BENEDICK Yea, and a case to put it into. But speak you this with a sad brow, or do you play the flouting Jack, to tell us Cupid is a good hare-finder, and Vulcan a rare carpenter? Come, in what key shall a man take you, to go in the song? 150

CLAUDIO In mine eye she is the sweetest lady that ever I looked on.

BENEDICK I can see yet without spectacles, and I see no such matter: there's her cousin, and she were not possessed with a fury, exceeds her as much in beauty as the first of May doth the last of December. But I hope you have no intent to turn husband, have you? 155

CLAUDIO I would scarce trust myself, though I had sworn the contrary, if Hero would be my wife.

BENEDICK Is't come to this? In faith, hath not the world one man but he will wear his cap with suspicion? Shall I never see a bachelor of threescore again? Go to, i'faith; and thou wilt needs thrust thy neck into a yoke, wear the print of it, and sigh away Sundays. Look, Don Pedro is returned to seek you. 160

Enter Don Pedro.

DON PEDRO What secret hath held you here, that you followed not to Leonato's? 165

BENEDICK I would your Grace would constrain me to tell.

DON PEDRO I charge thee on thy allegiance.

BENEDICK You hear, Count Claudio. I can be secret as a dumb man; I would have you think so: but, on my allegiance, mark you this, on my allegiance. He is in love. With who? Now that is your Grace's part. Mark how short his answer is,—with Hero, Leonato's short daughter. 170

CLAUDIO If this were so, so were it uttered.

BENEDICK Like the old tale, my lord: 'It is not so, nor 'twas not so, but, indeed, God forbid it should be so.' 175

CLAUDIO If my passion change not shortly, God forbid it should be otherwise.

DON PEDRO Amen, if you love her, for the lady is very well worthy. 180

CLAUDIO You speak this to fetch me in, my lord.

DON PEDRO By my troth, I speak my thought.

CLAUDIO And, in faith, my lord, I spoke mine.

[164 *Enter Don Pedro.*] Q Ff *Enter don Pedro, Iohn the bastard.*

- BENEDICK And, by my two faiths and troths, my lord, I speak mine. 185
- CLAUDIO That I love her, I feel.
- DON PEDRO That she is worthy, I know.
- BENEDICK That I neither feel how she should be loved, nor know how she should be worthy, is the opinion that fire cannot melt out of me: I will die in it at the stake. 190
- DON PEDRO Thou wast ever an obstinate heretic in the despite of beauty.
- CLAUDIO And never could maintain his part but in the force of his will.
- BENEDICK That a woman conceived me, I thank her; that she 195 brought me up, I likewise give her most humble thanks: but that I will have a recheat winded in my forehead, or hang my bugle in an invisible baldrick, all women shall pardon me. Because I will not do them the wrong to mistrust any, I will do myself the right to trust none; and the fine is, for the which I 200 may go the finer, I will live a bachelor.
- DON PEDRO I shall see thee, ere I die, look pale with love.
- BENEDICK With anger, with sickness, or with hunger, my lord, not with love: prove that ever I lose more blood with love than I will get again with drinking, pick out mine eyes with a ballad-maker's pen, and hang me up at the door of a brothel-house for the sign of blind Cupid.
- DON PEDRO Well, if ever thou dost fall from this faith, thou wilt prove a notable argument.
- BENEDICK If I do, hang me in a bottle like a cat, and shoot at 210 me; and he that hits me, let him be clapped on the shoulder and called Adam.
- DON PEDRO Well, as time shall try:
'In time the savage bull doth bear the yoke.'
- BENEDICK The savage bull may, but if ever the sensible Benedick 215 bear it, pluck off the bull's horns, and set them in my forehead: and let me be vilely painted; and in such great letters as they write 'Here is good horse to hire,' let them signify under my sign 'Here you may see Benedick the married man.'
- CLAUDIO If this should ever happen, thou wouldst be horn- 220 mad.
- DON PEDRO Nay, if Cupid have not spent all his quiver in Venice, thou wilt quake for this shortly.
- BENEDICK I look for an earthquake too, then.

184 speak] *Ff* *speak* Q, Cam and others *spoke* 197 recheat] Q *Ff* *rechate* Kittredge *rechate* 214 'In . . . yoke.'] From the *Spanish Tragedy*, II i 3:
In time the savage bull sustains the yoke,
In time all haggard hawks will stoop to lure, . . .

DON PEDRO Well, you will temporize with the hours. In the mean- 225
time, good Signior Benedick, repair to Leonato's: commend me
to him, and tell him I will not fail him at supper; for indeed he
hath made great preparation.

BENEDICK I have almost matter enough in me for such an em- 230
bassage; and so I commit you—

CLAUDIO To the tuition of God: From my house, if I had it,—

DON PEDRO The sixth of July, Your loving friend, Benedick.

BENEDICK Nay, mock not, mock not: The body of your dis-
course is sometime guarded with fragments, and the guards
are but slightly basted on neither. Ere you flout old ends any 235
further, examine your conscience: and so I leave you. *Exit.*

CLAUDIO My liege, your Highness now may do me good.

DON PEDRO

My love is thine to teach: teach it but how,
And thou shalt see how apt it is to learn
Any hard lesson that may do thee good. 240

CLAUDIO Hath Leonato any son, my lord?

DON PEDRO

No child but Hero: she's his only heir.
Dost thou affect her, Claudio?

CLAUDIO O, my lord,
When you went onward on this ended action,
I looked upon her with a soldier's eye, 245
That liked, but had a rougher task in hand
Than to drive liking to the name of love.
But now I am returned and that war-thoughts
Have left their places vacant, in their rooms
Come thronging soft and delicate desires, 250
All prompting me how fair young Hero is,
Saying, I liked her ere I went to wars.

DON PEDRO

Thou wilt be like a lover presently,
And tire the hearer with a book of words.
If thou dost love fair Hero, cherish it; 255
And I will break with her and with her father,
And thou shalt have her. Was't not to this end
That thou began'st to twist so fine a story?

CLAUDIO

How sweetly you do minister to love,
That know love's grief by his complexion! 260

230 you—] Q Ff *you*. Theobald's change. 231 it,—] Q Ff *it*. Theobald's
change. 235 flout] Kellner proposes *flant* (i.e. *flaunt*). The word occurs in
Winters Tale iv iv 23 spelt *Flaunts*. 256, 257 and with her father, And thou
shalt have her.] Omitted in Ff. 259 you do] Ff, Craig *do you*

But lest my liking might too sudden seem,
I would have salved it with a longer treatise.

DON PEDRO

What need the bridge much broader than the flood?
The fairest grant is the necessity.
Look, what will serve is fit: 'tis once, thou lovest, 265
And I will fit thee with the remedy.
I know we shall have revelling to-night:
I will assume thy part in some disguise,
And tell fair Hero I am Claudio;
And in her bosom I'll unclasp my heart, 270
And take her hearing prisoner with the force
And strong encounter of my amorous tale.
Then after to her father will I break;
And the conclusion is, she shall be thine.
In practice let us put it presently. *Exeunt.* 275

SCENE II. A ROOM IN LEONATO'S HOUSE.

Enter Leonato and Antonio, meeting.

LEONATO How now, brother! Where is my cousin, your son?
Hath he provided this music?

ANTONIO He is very busy about it. But, brother, I can tell you
strange news, that you yet dreamt not of.

LEONATO Are they good? 5

ANTONIO As the event stamps them: but they have a good cover;
they show well outward. The Prince and Count Claudio, walk-
ing in a thick-pleached alley in mine orchard, were thus much
overheard by a man of mine: the Prince discovered to Claudio
that he loved my niece your daughter, and meant to acknow- 10
ledge it this night in a dance; and if he found her accordant, he
meant to take the present time by the top, and instantly break
with you of it.

LEONATO Hath the fellow any wit that told you this?

ANTONIO A good sharp fellow. I will send for him; and question 15
him yourself.

LEONATO No, no, we will hold it as a dream till it appear itself:
but I will acquaint my daughter withal, that she may be the

264] various emendations of *grant* have been made in attempted elucidation: *ground, warrant, current, argument*, etc. The line means: The fairest grant or concession is that which meets the need. 265 *lovest*,] *Craig lov'st*, SCENE II. . . . HOUSE.] Added by Capell. *Enter . . . meeting.*] Q Ff *Enter Leonato* and an old man brother to Leonato. The speech-prefixes in this Sc. in Q are *Leo.*; Old. [for Antonio]. In F¹ *Leo., Lo.*; Old. 4 *strange*] Omitted in Ff. 6 *event*] Q F¹ *euent*s 8 *mine*] Ff, *Craig, my much*] Omitted in Ff.

better prepared for an answer, if peradventure this be true. Go you and tell her of it.

20

Enter Antonio's Son and a Musician.

Cousin, you know what you have to do. O, I cry you mercy, friend: go you with me, and I will use your skill. Good cousin, have a care this busy time.

Exeunt.

SCENE III. A ROOM IN LEONATO'S HOUSE.

Enter Don John and Conrade.

CONRADE What the good-year, my lord! Why are you thus out of measure sad?

DON JOHN There is no measure in the occasion that breeds; therefore the sadness is without limit.

CONRADE You should hear reason.

5

DON JOHN And when I have heard it, what blessing brings it?

CONRADE If not a present remedy, at least a patient sufferance.

DON JOHN I wonder that thou, being (as thou sayst thou art) born under Saturn, goest about to apply a moral medicine to a mortifying mischief. I cannot hide what I am. I must be sad when I have cause, and smile at no man's jests; eat when I have stomach, and wait for no man's leisure; sleep when I am drowsy, and tend on no man's business; laugh when I am merry, and claw no man in his humour.

10

CONRADE Yea, but you must not make the full show of this till you may do it without controlment. You have of late stood out against your brother, and he hath ta'en you newly into his grace, where it is impossible you should take true root but by the fair weather that you make yourself. It is needful that you frame the season for your own harvest.

15

DON JOHN I had rather be a canker in a hedge than a rose in his grace; and it better fits my blood to be disdained of all than to

20

20 *Enter . . . Musician.*] Not in Q Ff. Here Theobald adds Several cross the stage here. Other editors had similar remarks. Cam, Trenery *Enter attendants.* Craig, NCE Several persons cross the stage. CNS Antonio goes out at one door; his son enters at another, followed by a musician. Kittredge *Enter Antonio's Son with a Musician, and others.* From ll. 1, 2 of this Sc. we are to expect the son of Antonio and one or more musicians. From 4-22, one musician arrives. *Cousins* emended by Johnson to *cousin* must refer to the son. 21 *Cousin,* Q F¹ *coosins*, Johnson, CNS, Kittredge, NCE *Cousin*, Cam, Craig, Chambers, Brooke *Cousins*, 22 *skill.*] Q *skill:* SCENE III.] Added by Capell. A . . . HOUSE.] Added by Ed. *Enter . . . Conrade.*] Q Ff *Enter sir Iohn the bastard, and Conrade his companion.* The speech-prefixes in this Sc. in Q are Con., Conr., Iohn; Bor. In F¹ Con., Conr.; Ioh., Iohn; Bor. 7 at least] Ff yet 18 true] Omitted in Ff.

fashion a carriage to rob love from any. In this, though I cannot be said to be a flattering honest man, it must not be denied but I am a plain-dealing villain. I am trusted with a muzzle, and enfranchised with a clog; therefore I have decreed not to sing in my cage. If I had my mouth, I would bite; if I had my liberty, I would do my liking. In the meantime let me be that I am, and seek not to alter me. 25

CONRADE Can you make no use of your discontent? 30

DON JOHN I make all use of it, for I use it only. Who comes here?

Enter Borachio.

What news, Borachio?

BORACHIO I came yonder from a great supper. The Prince your brother is royally entertained by Leonato; and I can give you intelligence of an intended marriage. 35

DON JOHN Will it serve for any model to build mischief on? What is he for a fool that betroths himself to unquietness?

BORACHIO Marry, it is your brother's right hand.

DON JOHN Who? The most exquisite Claudio?

BORACHIO Even he. 40

DON JOHN A proper squire! And who, and who? Which way looks he?

BORACHIO Marry, on Hero, the daughter and heir of Leonato.

DON JOHN A very forward March-chick! How came you to this?

BORACHIO Being entertained for a perfumer, as I was smoking a musty room, comes me the Prince and Claudio, hand in hand, in sad conference. I whipt me behind the arras; and there heard it agreed upon, that the Prince should woo Hero for himself, and having obtained her, give her to Count Claudio. 45

DON JOHN Come, come, let us thither: this may prove food to my displeasure. That young start-up hath all the glory of my overthrow. If I can cross him any way, I bless myself every way. You are both sure, and will assist me? 50

CONRADE To the death, my lord.

DON JOHN Let us to the great supper: their cheer is the greater that I am subdued. Would the cook were o' my mind! Shall we go prove what's to be done? 55

BORACHIO We'll wait upon your lordship. *Exeunt.*

31 I make] Ff I will make *Enter Borachio.*] After l. 32 in Q Ff. 38 brother's] Q bothers 43 on] Q one 47 me] Omitted in Ff. 56 o'] Q a Ff of Cam, Craig, Brooke of CNS, Kittredge, NCE o' Trenery a Chambers a' 58 *Exeunt.*] Q exit.

ACT II

SCENE I. A HALL IN LEONATO'S HOUSE.

Enter Leonato, Antonio, Hero, Beatrice, Margaret, Ursula, and others.

LEONATO Was not Count John here at supper?

ANTONIO I saw him not.

BEATRICE How tartly that gentleman looks! I never can see him but I am heart-burned an hour after.

HERO He is of a very melancholy disposition.

BEATRICE He were an excellent man that were made just in the midway between him and Benedick: the one is too like an image and says nothing, and the other too like my lady's eldest son, evermore tattling.

LEONATO Then half Signior Benedick's tongue in Count John's mouth, and half Count John's melancholy in Signior Benedick's face,—

BEATRICE With a good leg and a good foot, uncle, and money enough in his purse, such a man would win any woman in the world,—if a could get her good-will.

LEONATO By my troth, niece, thou wilt never get thee a husband, if thou be so shrewd of thy tongue.

ANTONIO In faith, she's too curst.

BEATRICE Too curst is more than curst. I shall lessen God's sending that way; for it is said, 'God sends a curst cow short horns;' but to a cow too curst he sends none.

LEONATO So, by being too curst, God will send you no horns.

BEATRICE Just, if he send me no husband; for the which blessing

ACT III] Omitted in Q. Ff Actus Secundus. SCENE . . . HOUSE.] Added by Theobald. *Enter . . . others.*] Q Ff Enter Leonato, his brother, his wife, Hero his daughter, and Beatrice his neece, and a kinsman. (F³, ⁴ omit a). Regarding 'his wife' see footnote to Dramatis Personae. Margaret and Ursula, being attached to Hero, are introduced here, but some editors, including Cam, bring them in with the masquers later in the scene. That, however, would be a male party, according to precedent in such affairs. The speech-prefixes in this Sc. in Q are Leonato, Lenoato, Leon.; brother, Antho.; Beatrice, Beat., Beatr.; Hero; Pedro, Prince; Bene., Bened., Benedicke; Mar., Marg.; Balth.; Vrsula; Iohn; Borachio, Borac.; Clau., Claudio, Claud. In F¹ Leonato, Leon., Leonata, Leona.; Brother, Anth.; Beatrice, Beat., Batrice, Bea., Beatr.; Hero; Pedro, Pedr., Prince, Prin.; Bene., Bened., Ben.; Mar.; Balt.; Vrsula, Vrsu.; Iohn; Borachio, Bor.; Clau., Claudio, Claud. 12 face, —] Q F¹, ⁴ face. F², ³ face— 15 a] Q a Ff he Cam, Craig, Chambers, Trenery, Brooke, CNS a' Kittredge, NCE 'a

I am at him upon my knees every morning and evening. Lord,
I could not endure a husband with a beard on his face. I had
rather lie in the woollen. 25

LEONATO You may light on a husband that hath no beard.

BEATRICE What should I do with him? Dress him in my apparel,
and make him my waiting-gentlewoman? He that hath a beard
is more than a youth; and he that hath no beard is less than a 30
man: and he that is more than a youth is not for me; and he
that is less than a man, I am not for him. Therefore I will even
take sixpence in earnest of the bearward, and lead his apes into
hell.

LEONATO Well, then, go you into hell? 35

BEATRICE No, but to the gate; and there will the devil meet me,
like an old cuckold, with horns on his head, and say 'Get you to
heaven, Beatrice, get you to heaven: here's no place for you
maids.' So deliver I up my apes, and away to Saint Peter for the
heavens: he shows me where the bachelors sit, and there live we 40
as merry as the day is long.

ANTONIO (*to Hero*) Well, niece, I trust you will be ruled by your
father.

BEATRICE Yes, faith, it is my cousin's duty to make curtsy, and
say, 'Father, as it please you.' But yet for all that, cousin, let 45
him be a handsome fellow, or else make another curtsy, and
say, 'Father, as it please me.'

LEONATO Well, niece, I hope to see you one day fitted with a
husband.

BEATRICE Not till God make men of some other metal than 50
earth. Would it not grieve a woman to be overmastered with a
piece of valiant dust? to make an account of her life to a clod of
wayward marl? No, uncle, I'll none: Adam's sons are my
brethren, and, truly, I hold it a sin to match in my kindred.

27 on] Ff *ypon* 33 *bearward*,] Q F¹, ² *Berrord*, Chambers, Trenery, Brooke,
Cam, Craig *bear-ward* CNS, Kittredge *berrord* NCE *bear-ward*, lead . . .
hell.] "The employment jocularly assigned to old maids in the next world
. . . As *ape* occasionally meant a fool, it probably meant that those coquettes
who made fools of men, and led them about without real intention of marriage,
would have them still to lead against their will hereafter." (Nares, ii 500.)
Malone's explanation was that women who refused to bear children should,
after death, be condemned to the care of apes, as a retribution. See Furness,
61. 39-40 *Peter for the heavens: he*] Q Ff *Peter: for the heauens, he* We
follow Cam, Craig, Trenery, Brooke. CNS *Peter: for the heavens, he* Kittredge
Peter—for the heavens. He NCE *Peter for the heavens. He* Chambers *Peter*
for the heavens! He 42 (*to Hero*)] Added by Rowe. 44 *curtsy*] Q *cursie*
Ff *curtsie* 45 'Father,] Omitted in Ff. 46 *curtsy*] Q F¹ *cursie*, F², ² *curtsie*
F⁴ *curtsie* Steevens, Cam *courtesy*, Craig, CNS, NCE *curtsy*, Kittredge *cursy*
52 an] Omitted in Ff.

LEONATO Daughter, remember what I told you : if the Prince do 55
solicit you in that kind, you know your answer.

BEATRICE The fault will be in the music, cousin, if you be not
wooded in good time. If the Prince be too important, tell him
there is measure in everything, and so dance out the answer.
For, hear me, Hero : wooing, wedding, and repenting, is as a 60
Scotch jig, a measure, and a cinquepace : the first suit is hot and
hasty, like a Scotch jig, and full as fantastical ; the wedding,
mannerly-modest, as a measure, full of state and ancientry ; and
then comes repentance, and, with his bad legs, falls into the
cinquepace faster and faster, till he sink into his grave. 65

LEONATO Cousin, you apprehend passing shrewdly.

BEATRICE I have a good eye, uncle : I can see a church by day-
light.

LEONATO The revellers are entering, brother : make good room.
All put on their masks.

*Enter Don Pedro, Claudio, Benedick, Balthasar, Borachio, Don John,
and others, masked.*

DON PEDRO Lady, will you walk about with your friend? 70

HERO So you walk softly, and look sweetly, and say no-
thing, I am yours for the walk,—and especially when I walk
away.

DON PEDRO With me in your company?

HERO I may say so, when I please. 75

DON PEDRO And when please you to say so?

HERO When I like your favour : for God defend the lute
should be like the case!

DON PEDRO My visor is Philemon's roof : within the house is
Jove. 80

HERO Why, then, your visor should be thatched.

DON PEDRO Speak low, if you speak love.

Drawing her aside.

BALTHASAR Well, I would you did like me.

63 anciencey ;] Q F¹, ² *aunchentry*, 65 sink] Ff *sinkes* 69 All . . . masks.]
Added by Cam after Capell. *Enter . . . masked.*] Q Ff Enter prince, Pedro,
Claudio, and Benedicke, and Balthasar, or dumb Iohn. (Ff add Maskers with
a drum). (F¹ Prince . . . Balthasar . . . dumbe.) or seems a misreading of *Bor.*
for *Borachio*, *dumbe*, like *Costard's Dun* and *Dun* in Q at m iii 100 in this play,
stands for *Don*. "Here," says Malone, "is another proof that when the first
copies of our author's plays were prepared for the press, the transcript was
made out by the ear." (Furness, 68.) Some editors here include Margaret and
Ursula as entering; but see footnote to beginning of this Sc. See also Cham-
bers : WS, i 386 and note by Dover Wilson, CNS, 121. 80 Jove.] F¹ *Loue*. F²⁻⁴
love. 82 *Drawing her aside.*] Added by Capell. 83, 85, 87 *Balthasar*.] Q Ff
Bene. or *Ben*. Editors generally, following Theobald, have ascribed these lines

- MARGARET So would not I, for your own sake; for I have many ill qualities.
- BALTHASAR Which is one? 85
- MARGARET I say my prayers aloud.
- BALTHASAR I love you the better: the hearers may cry, Amen.
- MARGARET God match me with a good dancer!
- BALTHASAR Amen. 90
- MARGARET And God keep him out of my sight when the dance is done! Answer. clerk.
- BALTHASAR No more words: the clerk is answered.
- URSULA I know you well enough: you are Signior Antonio.
- ANTONIO At a word, I am not. 95
- URSULA I know you by the wagging of your head.
- ANTONIO To tell you true, I counterfeit him.
- URSULA You could never do him so ill-well, unless you were the very man. Here's his dry hand up and down. You are he, you are he. 100
- ANTONIO At a word, I am not.
- URSULA Come, come, do you think I do not know you by your excellent wit? Can virtue hide itself? Go to, mum, you are he: graces will appear, and there's an end.
- BEATRICE Will you not tell me who told you so? 105
- BENEDICK No, you shall pardon me.
- BEATRICE Nor will you not tell me who you are?
- BENEDICK Not now.
- BEATRICE That I was disdainful, and that I had my good wit out of the 'Hundred Merry Tales':—well, this was Signior 110 Benedick that said so.
- BENEDICK What's he?

to Balthasar; but CNS allocates to Borachio. Reasons in favour of Balthasar are: these masque conversations generally run like tête-à-têtes, so that Balthasar's continuance and closure of this particular talk in ll. 90, 93 would be out of place unless he was the male speaker in this duologue. The reason in favour of Borachio is that one would think that somewhere he would have a conversation with Margaret, his companion in the plot against Hero, in order to establish his relations with her for the benefit of the spectators. The reason against Benedick is that he must be, and is, paired in this masque sc. with Beatrice, and, as Dyce remarks, would not the sc. be weakened if he talked with anybody else? The allocation of the lines by CNS to *Borachio* may well be correct, if only for the reason that, apart from this doubtful instance, nowhere in the play does Borachio speak with Margaret, although his relations with her are so important for the plot. 110 'Hundred Merry Tales':—] First printed by John Rastall in 1526. In 1866 a complete copy was found in Göttingen University Library and was edited by Dr. Herman Oesterley. On the bibliography see Jaggard, 158, 613. Included in W. C. Hazlitt's *Shakespeare's Jest-Books*.

- BEATRICE I am sure you know him well enough.
 BENEDICK Not I, believe me.
 BEATRICE Did he never make you laugh? 115
 BENEDICK I pray you, what is he?
 BEATRICE Why, he is the Prince's jester: a very dull fool; only his gift is in devising impossible slanders. None but libertines delight in him; and the commendation is not in his wit, but in his villany; for he both pleases men and angers them, and then they laugh at him and beat him. I am sure he is in the fleet: I would he had boarded me. 120
 BENEDICK When I know the gentleman, I'll tell him what you say.
 BEATRICE Do, do: he'll but break a comparison or two on me; which, peradventure not marked or not laughed at, strikes him into melancholy; and then there's a partridge wing saved, for the fool will eat no supper that night. (*Music.*) We must follow the leaders. 125
 BENEDICK In every good thing. 130
 BEATRICE Nay, if they lead to any ill, I will leave them at the next turning.
Dance. Then exeunt all except Don John, Borachio, and Claudio.
 DON JOHN Sure my brother is amorous on Hero, and hath withdrawn her father to break with him about it. The ladies follow her, and but one visor remains. 135
 BORACHIO And that is Claudio: I know him by his bearing.
 DON JOHN Are not you Signior Benedick?
 CLAUDIO You know me well: I am he.
 DON JOHN Signior, you are very near my brother in his love: he is enamoured on Hero. I pray you, dissuade him from her: she is no equal for his birth. You may do the part of an honest man in it. 140
 CLAUDIO How know you he loves her?
 DON JOHN I heard him swear his affection.
 BORACHIO So did I too: and he swore he would marry her to-night. 145
 DON JOHN Come, let us to the banquet.

Exeunt Don John and Borachio.

CLAUDIO

Thus answer I in name of Benedick,

120 pleases] *Ff pleaseth* 128 (*Music.*) Added by Cam after Theobald. Most editors follow this, but CNS has The musicians strike up . . . after l. 132. 132 *Dance . . . Claudio.*] Q *Dance exeunt.* *Ff Exeunt. Musicke for the dance.* We follow Cam. 147 *Exeunt . . . Borachio.*] Q *exeunt: manet Clau.* *F¹ Ex. manet Clau.*

But hear these ill news with the ears of Claudio.
 'Tis certain so : the Prince woos for himself. 150
 Friendship is constant in all other things
 Save in the office and affairs of love ;
 Therefore all hearts in love use their own tongues.
 Let every eye negotiate for itself,
 And trust no agent ; for beauty is a witch, 155
 Against whose charms faith melteth into blood.
 This is an accident of hourly proof,
 Which I mistrusted not. Farewell, therefore, Hero!

Enter Benedick (unmasked).

BENEDICK Count Claudio?
 CLAUDIO Yea, the same. 160
 BENEDICK Come, will you go with me?
 CLAUDIO Whither?
 BENEDICK Even to the next willow, about your own business,
 County. What fashion will you wear the garland of? About your
 neck, like an usurer's chain, or under your arm, like a lieutenant's scarf? You must wear it one way, for the Prince hath got 165
 your Hero.
 CLAUDIO I wish him joy of her.
 BENEDICK Why, that's spoken like an honest drovier : so they
 sell bullocks. But did you think the Prince would have served 170
 you thus?
 CLAUDIO I pray you, leave me.
 BENEDICK Ho! now you strike like the blind man. 'Twas the boy
 that stole your meat, and you'll beat the post.
 CLAUDIO If it will not be, I'll leave you. *Exit.* 175
 BENEDICK Alas, poor hurt fowl! now will he creep into sedges.
 But, that my Lady Beatrice should know me, and not know me!
 The Prince's fool! Ha! it may be I go under that title because I
 am merry. Yea, but so I am apt to do myself wrong : I am not so
 reputed. It is the base, though bitter, disposition of Beatrice 180
 that puts the world into her person, and so gives me out. Well,
 I'll be revenged as I may.

Enter Don Pedro.

158 (*unmasked*).] Added by Ed. 164 County.] Ff *Craig Count*. 178 Ha! it] *Q hah, it F¹ Hah? It Cam, NCE Ha? It Craig, Chambers, Brooke, Kittredge Ha! it CNS ha! it* 180 base, though bitter,] Q Ff *base (though bitter)* This perplexed Johnson who remarked "I do not understand how *base* and *bitter* are inconsistent"; and he proposed *base, the bitter*. This Keightley supported and CNS adopted. *the* could easily be misread as *tho* Jackson proposed *base, tough, bitter* Kinnear *base thought—the bitter* Kellner *past thought bitter* Editors mostly adhere to QF; but the Johnson-CNS reading is almost certainly correct. 182 *Enter Don Pedro.*] Q Enter the Prince, Hero, Leonato, John and

DON PEDRO Now, signior, where's the Count? Did you see him?

BENEDICK Troth, my lord, I have played the part of Lady Fame.

I found him here as melancholy as a lodge in a warren. I told
him, and I think I told him true, that your Grace had got the
goodwill of this young lady; and I offered him my company to a
willow-tree, either to make him a garland, as being forsaken, or
to bind him up a rod, as being worthy to be whipped. 185

DON PEDRO To be whipped! What's his fault? 190

BENEDICK The flat transgression of a schoolboy, who, being
overjoyed with finding a birds' nest, shows it his companion,
and he steals it.

DON PEDRO Wilt thou make a trust a transgression? The trans-
gression is in the stealer. 195

BENEDICK Yet it had not been amiss the rod had been made,
and the garland too; for the garland he might have worn him-
self, and the rod he might have bestowed on you, who, as I take
it, have stolen his birds' nest.

DON PEDRO I will but teach them to sing, and restore them to the
owner. 200

BENEDICK If their singing answer your saying, by my faith, you
say honestly.

DON PEDRO The Lady Beatrice hath a quarrel to you. The gentle-
man that danced with her told her she is much wronged by you. 205

BENEDICK O, she misused me past the endurance of a block! An
oak but with one green leaf on it would have answered her: my
very visor began to assume life and scold with her. She told me,
not thinking I had been myself, that I was the Prince's jester,
that I was duller than a great thaw; huddling jest upon jest,
with such impossible conveyance, upon me, that I stood like a
man at a mark, with a whole army shooting at me. She speaks
poniards, and every word stabs. If her breath were as terrible as
her terminations, there were no living near her; she would infect
to the north star. I would not marry her, though she were en-
dowed with all that Adam had left him before he transgressed. 210 215

Borachio, and Conrade. Ff Enter the Prince. F introduces Hero and Leonato with Claudio and Beatrice after l. 223; and John and Borachio after l. 331, where our Sc. ii begins, there being no sc. division in QF. Conrade appears in neither scene. In these circumstances editors mostly follow F here; but CNS has entrance here for Leonato and Hero with direction that they talk apart. Trener's Re-enter *Don Pedro, Hero and Leonato*. 186 think I told] Ff *thinke, told* 187 goodwill] Q *goodwil* Ff will 189 up] Omitted in Ff 210 that] Ff *and that* 211 impossible] Many emendations proposed including Theobald's and Walker's *impassable* and Jackson's *imptiable*. *Impossible conveyance* = incredible wickery or cleverness, 214 her terminations,] Ff terminations, Some doubt has been thrown on this word. Walker *minations* Kellner *criminations* But terminations = terms, terminology, epithets.

She would have made Hercules have turned spit, yea, and have cleft his club to make the fire too. Come, talk not of her: you shall find her the infernal Ate in good apparel. I would to God some scholar would conjure her; for certainly, while she is here, 220 a man may live as quiet in hell as in a sanctuary; and people sin upon purpose, because they would go thither: so, indeed, all disquiet, horror, and perturbation follows her.

DON PEDRO Look, here she comes.

Enter Claudio, Beatrice, Leonato, and Hero.

BENEDICK Will your Grace command me any service to the 225 world's end? I will go on the slightest errand now to the Antipodes that you can devise to send me on. I will fetch you a tooth-pick now from the furthest inch of Asia; bring you the length of Prester John's foot; fetch you a hair off the great Cham's beard; do you any embassy to the Pigmies; rather than hold 230 three words' conference with this harpy. You have no employment for me?

DON PEDRO None, but to desire your good company.

BENEDICK O God, sir, here's a dish I love not. I cannot endure my Lady Tongue. *Exit.* 235

DON PEDRO Come, lady, come: you have lost the heart of Signior Benedick.

BEATRICE Indeed, my lord, he lent it me awhile; and I gave him use for it, a double heart for his single one. Marry, once before he won it of me with false dice, therefore your Grace may well 240 say I have lost it.

DON PEDRO You have put him down, lady, you have put him down.

BEATRICE So I would not he should do me, my lord, lest I should prove the mother of fools. I have brought Count Claudio, 245 whom you sent me to seek.

DON PEDRO Why, how now, Count! Wherefore are you sad?

CLAUDIO Not sad, my lord.

DON PEDRO How then? sick?

CLAUDIO Neither, my lord. 250

BEATRICE The Count is neither sad, nor sick, nor merry, nor well; but civil Count, civil as an orange, and something of that jealous complexion.

DON PEDRO I' faith, lady, I think your blazon to be true; though,

223 follows] Pope, Craig, CNS follow 224 Enter . . . Hero.] Q Enter Claudio and Beatrice after l. 223. Ff Enter Claudio and Beatrice, Leonato, Hero after l. 223. 235 my Lady] F¹ this Lady F²⁻⁴ this Ladyes 239 his] Ff, Craig a 252 civil Count] QFf civil Count, There is a pun on Seville, spelt civil. Keller proposes civil-taint, This means yellow tainted or coloured. that] Ff a

I'll be sworn, if he be so, his conceit is false. Here, Claudio, I 255
have wooed in thy name, and fair Hero is won. I have broke
with her father, and his good will obtained. Name the day of
marriage, and God give thee joy!

LEONATO Count, take of me my daughter, and with her my
fortunes. His Grace hath made the match, and all grace say 260
Amen to it.

BEATRICE Speak, Count, 'tis your cue.

CLAUDIO Silence is the perfectest herald of joy. I were but little
happy, if I could say how much! Lady, as you are mine, I am
yours. I give away myself for you, and dote upon the exchange. 265

BEATRICE Speak, cousin; or, if you cannot, stop his mouth with
a kiss, and let not him speak neither.

DON PEDRO In faith, lady, you have a merry heart.

BEATRICE Yea, my lord: I thank it, poor fool, it keeps on the
windy side of care. My cousin tells him in his ear that he is in 270
her heart.

CLAUDIO And so she doth, cousin.

BEATRICE Good Lord, for alliance! Thus goes everyone to the
world but I, and I am sunburnt. I may sit in a corner, and cry
'Heigh-ho for a husband!' 275

DON PEDRO Lady Beatrice, I will get you one.

BEATRICE I would rather have one of your father's getting.
Hath your Grace ne'er a brother like you? Your father got
excellent husbands, if a maid could come by them.

DON PEDRO Will you have me, lady? 280

BEATRICE No, my lord, unless I might have another for work-
ing-days: your Grace is too costly to wear every day. But, I
beseech your Grace, pardon me: I was born to speak all mirth
and no matter.

DON PEDRO Your silence most offends me, and to be merry best 285
becomes you; for, out o' question, you were born in a merry
hour.

BEATRICE No, sure, my lord, my mother cried; but then there
was a star danced, and under that was I born. Cousins, God
give you joy 290

262 cue.] Q Ff *Qu.* 271 her] Ff *my* 273-274 goes . . . world] The various
emendations are unnecessary. Onions glosses *go to the world*, get married
Ado II i 333 (our 273), *All's Well* I iii 19. 274 sunburnt.] This has also been
emended. Onions has: (euphemistically) *not a beauty*. He quotes also *Troil.*,
I iii 282. 275 'Heigh-ho . . . husband.' Malone notes an old ballad in the
Pepysian Collection at Cambridge *Hey ho, for a Husband. Or, the willing
Maids wants made known*. (Furness, 93). See note on III iv 46. 286 o'] Q a
Ff of *Cam of Cam* conj. o' Craig, Chambers, Brooke of CNS, Kittredge,
NCE o'

LEONATO Niece, will you look to those things I told you of?

BEATRICE I cry you mercy, uncle. By your Grace's pardon.

Exit.

DON PEDRO By my troth, a pleasant-spirited lady.

LEONATO There's little of the melancholy element in her, my lord. She is never sad but when she sleeps; and not ever sad 295 then; for I have heard my daughter say, she hath often dreamt of unhappiness, and waked herself with laughing.

DON PEDRO She cannot endure to hear tell of a husband.

LEONATO O, by no means: she mocks all her wooers out of suit. 300

DON PEDRO She were an excellent wife for Benedick.

LEONATO O Lord, my lord, if they were but a week married, they would talk themselves mad.

DON PEDRO County Claudio, when mean you to go to church?

CLAUDIO To-morrow, my lord: time goes on crutches till love 305 have all his rites.

LEONATO Not till Monday, my dear son, which is hence a just sevennight; and a time too brief, too, to have all things answer my mind.

DON PEDRO Come, you shake the head at so long a breathing: 310 but, I warrant thee, Claudio, the time shall not go dully by us. I will, in the interim, undertake one of Hercules' labours; which is, to bring Signior Benedick and the Lady Beatrice into a mountain of affection th' one with th' other. I would fain have it a match; and I doubt not but to fashion it, if you three will 315 but minister such assistance as I shall give you direction.

LEONATO My lord, I am for you, though it cost me ten nights' watchings.

CLAUDIO And I, my lord.

DON PEDRO And you too, gentle Hero? 320

HERO I will do any modest office, my lord, to help my cousin to a good husband.

DON PEDRO And Benedick is not the unhopfullest husband that I know. Thus far can I praise him: he is of a noble strain, of approved valour, and confirmed honesty. I will teach you how 325 to humour your cousin, that she shall fall in love with Benedick; and I, with your two helps, will so practise on Benedick, that, in despite of his quick wit and his queasy stomach, he shall fall in love with Beatrice. If we can do this, Cupid is no longer an archer: his glory shall be ours, for we are the only love-gods. 330 Go in with me and I will tell you my drift. *Exeunt.*

292 *Exit.*] Q Ff exit Beatrice. 304 County] F¹ Counte F²⁻⁴ Count 309 my mind.] Ff minde 314 th' one with th' other.] Cam, Craig, NCE the one with the other. Trenery, CNS, Kittredge and we follow Q Ff. 331 *Exeunt.*] Q F¹ exit.

SCENE II. A HALL IN LEONATO'S HOUSE.

Enter Don John and Borachio.

DON JOHN It is so : the Count Claudio shall marry the daughter of Leonato.

BORACHIO Yea, my lord ; but I can cross it.

DON JOHN Any bar, any cross, any impediment will be medicinal to me. I am sick in displeasure to him ; and whatsoever comes athwart his affection ranges evenly with mine. How canst thou cross this marriage? 5

BORACHIO Not honestly, my lord ; but so covertly that no dishonesty shall appear in me.

DON JOHN Show me briefly how. 10

BORACHIO I think I told your lordship, a year since, how much I am in the favour of Margaret, the waiting gentlewoman to Hero.

DON JOHN I remember.

BORACHIO I can, at any unseasonable instant of the night, appoint her to look out at her lady's chamber window. 15

DON JOHN What life is in that, to be the death of this marriage?

BORACHIO The poison of that lies in you to temper. Go you to the Prince your brother ; spare not to tell him that he hath wronged his honour in marrying the renowned Claudio—whose estimation do you mightily hold up—to a contaminated stale, such a one as Hero. 20

DON JOHN What proof shall I make of that?

BORACHIO Proof enough to misuse the Prince, to vex Claudio, to undo Hero, and kill Leonato. Look you for any other issue? 25

DON JOHN Only to despite them I will endeavour anything.

BORACHIO Go, then, find me a meet hour to draw Don Pedro and the Count Claudio alone. Tell them that you know that Hero loves me ; intend a kind of zeal both to the Prince and Claudio, as,—in love of your brother's honour, who hath made this match, and his friend's reputation, who is thus like to be cozened with the semblance of a maid,—that you have discovered thus. They will scarcely believe this without trial. Offer them instances ; which shall bear no less likelihood than to see me at her chamber-window ; hear me call Margaret, Hero ; hear Margaret term me Claudio ; and bring them to see this the very night before the intended wedding,—for in the meantime I will 30 35

SCENE . . . HOUSE.] Added by Ed. *Enter . . . Borachio.*] Q Ff omit Don. The speech-prefixes in this Sc. in Q are Iohn ; Bora., Bor. In F¹ Ioh., Iohn ; Bora, Bor. 27 Don] Ff on 30 in love] Ff in a love 36 Claudio ;] Theobald, Pope, Steevens, Kinnear *Borachio*. See Introduction, p. 511.

so fashion the matter that Hero shall be absent,—and there shall appear such seeming truth of Hero's disloyalty, that jealousy shall be called assurance and all the preparation overthrown. 40

DON JOHN Grow this to what adverse issue it can, I will put it in practice. Be cunning in the working this, and thy fee is a thousand ducats.

BORACHIO Be you constant in the accusation, and my cunning shall not shame me. 45

DON JOHN I will presently go learn their day of marriage.

Exeunt.

SCENE III. LEONATO'S ORCHARD.

Enter Benedick.

BENEDICK Boy!

Enter Boy.

BOY Signior?

BENEDICK In my chamber-window lies a book: bring it hither to me in the orchard.

BOY I am here already, sir. 5

BENEDICK I know that; but I would have thee hence, and here again. (*Exit Boy.*) I do much wonder that one man, seeing how much another man is a fool when he dedicates his behaviours to love, will, after he hath laughed at such shallow follies in others, become the argument of his own scorn by falling in love: and such a man is Claudio. I have known when there was no music with him but the drum and the fife; and now had he rather hear the tabor and the pipe. I have known when he would have walked ten mile afoot to see a good armour; and now will he lie ten nights awake, carving the fashion of a new doublet. He was wont to speak plain and to the purpose, like an honest man and a soldier; and now is he turned orthography: his words are a very fantastical banquet,—just so many strange dishes. May I 15

39 truth] *Ff truths* 44 you] *Ff thou* 46 *Exeunt.*] Q *Ff* exit. SCENE III.] Not in Q *Ff*. Added by Capell. LEONATO'S ORCHARD.] Added by Cam. *Enter Benedick.*] Q *Ff* Enter Benedicke alone. The speech-prefixes in this Sc. in Q are Bene., Ben., Benedicke; Boy; Prince; Claud., Cla., Claudio, Clau.; Balth.; Leo., Leon., Leonato; Beatr., Beat. In F¹ Bene., Ben.; Boy; Prin., Prince, Princ.; Claud., Clau., Cla., Claudio; Balth.; Leon., Leo., Leonato; Beat. 1 *Enter Boy.*] Added by Collier. 7 (*Exit Boy.*)] Q exit. *Ff* Exit. Both after l. 5. 17 orthography:] Q *ortography* Rowe, Theobald, Craig and others *orthographer*; Capell *orthographist*; Furness remarks: "I believe that 'orthography' is right,—the abstract for the concrete . . . Benedick does not mean that Claudio is one who is proficient in orthography, but that he is 'orthography' itself." Modern editors generally *orthography*; Onions, apparently an error for 'orthographer.' But cf. *I am sure I shall turn sonnet.* LLL i li 157.

be so converted, and see with these eyes? I cannot tell: I think
 not. I will not be sworn but love may transform me to an oyster; 20
 but I'll take my oath on it, till he have made an oyster of me,
 he shall never make me such a fool. One woman is fair, yet I am
 well; another is wise, yet I am well; another virtuous, yet I am
 well; but till all graces be in one woman, one woman shall not
 come in my grace. Rich she shall be, that's certain; wise, or I'll 25
 none; virtuous, or I'll never cheapen her; fair, or I'll never look
 on her; mild, or come not near me; hōble, or not I for an angel;
 of good discourse, an excellent musician, and her hair shall be
 of what colour it please God. Ha! the Prince and Monsieur
 Love! I will hide me in the arbour. *Withdraws.* 30

Enter Don Pedro, Leonato, and Claudio.

DON PEDRO Come, shall we hear this music?

CLAUDIO

Yea, my good lord. How still the evening is,
 As hushed on purpose to grace harmony!

DON PEDRO

See you where Benedick hath hid himself?

CLAUDIO

O, very well, my lord: the music ended, 35
 We'll fit the hid-fox with a pennyworth.

Enter Balthasar with Music.

DON PEDRO

Come, Balthasar, we'll hear that song again.

BALTHASAR

O, good my lord, tax not so bad a voice
 To slander music any more than once.

DON PEDRO

It is the witness still of excellency 40

21 an] Q and 27 I] Omitted in Ff. 30 *Withdraws.*] Added by Theobald.
Enter . . . Claudio.] Q Enter prince, Leonato, Claudio, Musicke. Ff Enter
 Prince, Leonato, Claudio, and Iacke Wilson. This Jack Wilson obviously
 played Balthasar some time before 1623. On him see Chambers: ES, ii 349.
 The prefix in Q F¹ for *Don Pedro* is as for *Prince*. 36 hid-fox] Q Ff *kid-foxe*
 Warburton and others following *hid-fox* There is a reference to *hide-fox* in
Hamlet iv ii end, which has been taken as a reference to the children's game of
 hide and seek. That *hid* is the right reading here seems clear from l. 34 where
 Don Pedro has spotted Benedick hiding in the arbour like a fox in his hole.
 Onions *kid-fox*: (?) *cub-fox* (figurative). Most editors adhere to *kid-fox*; but
 CNS points out (from *skill* in I ii 22) that the compositor's case was
 slightly foul, and reads: *hid-fox* Brooke *kid-fox* Enter . . . *Music.*] Omitted
 in Ff. 39, 40] These are the two bottom lines on p. 107 of F¹ repeated as
 the two first lines on p. 108, with Prin. as first prefix and Prince as second;
 and *musicke* . . . *Musicke; excellency, . . . excellence,*

To put a strange face on his own perfection.
I pray thee, sing, and let me woo no more.

BALTHASAR

Because you talk of wooing, I will sing;
Since many a wooer doth commence his suit
To her he thinks not worthy, yet he woos, 45
Yet will he swear he loves.

DON PEDRO

Nay, pray thee, come;

Or, if thou wilt hold longer argument,
Do it in notes.

BALTHASAR

Note this before my notes:

There's not a note of mine that's worth the noting.

DON PEDRO

Why, these are very crotchets that he speaks; 50
Note notes, forsooth, and nothing.

Air.

BENEDICK Now, divine air! Now is his soul ravished! Is it not
strange that sheeps' guts should hale souls out of men's bodies?
Well, a horn for my money, when all's done.

THE SONG.

BALTHASAR

Sigh no more, ladies, sigh no more, 55
Men were deceivers ever,

One foot in sea and one on shore,
To one thing constant never:

Then sigh not so, but let them go,
And be you blithe and bonny, 60
Converting all your sounds of woe
Into Hey nonny, nonny.

Sing no more ditties, sing no moe,
Of dumps so dull and heavy;

The fraud of men was ever so, 65
Since summer first was leavy:
Then sigh not so, &c.

DON PEDRO By my troth, a good song.

BALTHASAR And an ill singer, my lord.

DON PEDRO Ha, no, no, faith; thou sing'st well enough for a 70
shift.

51 nothing.] Theobald supported by Keightley *noting*. *Air.*] Added by Capell.
52 Now, divine air!] Treated as a quotation by some early editors; now as an
ejaculation. 55 BALTHASAR] Capell's addition. On the musical settings for
this song, see Sh. Music, 49-50. For a discussion of the song, see Noble, 63.
65 was] *Ff were* 70 sing'st] Cam, Craig and others *singest*

- BENEDICK And he had been a dog that should have howled thus, they would have hanged him : and I pray God his bad voice bode no mischief. I had as lief have heard the night-raven, come what plague could have come after it. 75
- DON PEDRO Yea, marry, dost thou hear, Balthasar? I pray thee, get us some excellent music ; for to-morrow night we would have it at the Lady Hero's chamber-window.
- BALTHASAR The best I can, my lord.
- DON PEDRO Do so : farewell. (*Exit Balthasar and Musicians.*) 80
Come hither, Leonato. What was it you told me of to-day, that your niece Beatrice was in love with Signior Benedick?
- CLAUDIO O, ay! Stalk on, stalk on : the fowl sits. I did never think that lady would have loved any man.
- LEONATO No, nor I neither ; but most wonderful that she 85
should so dote on Signior Benedick, whom she hath in all outward behaviours seemed ever to abhor.
- BENEDICK Is't possible? Sits the wind in that corner?
- LEONATO By my troth, my lord, I cannot tell what to think of it, but that she loves him with an enraged affection : it is past the 90
infinite of thought.
- DON PEDRO Maybe she doth but counterfeit.
- CLAUDIO Faith, like enough.
- LEONATO O God, counterfeit! There was never counterfeit of 95
passion came so near the life of passion as she discovers it.
- DON PEDRO Why, what effects of passion shows she?
- CLAUDIO Bait the hook well : this fish will bite.
- LEONATO What effects, my lord? She will sit you, you heard my daughter tell you how.
- CLAUDIO She did, indeed. 100
- DON PEDRO How, how, I pray you? You amaze me. I would have thought her spirit had been invincible against all assaults of affection.
- LEONATO I would have sworn it had, my lord ; especially against 105
Benedick.
- BENEDICK I should think this a gull, but that the white-bearded fellow speaks it : knavery cannot, sure, hide himself in such reverence.
- CLAUDIO He hath ta'en th' infection : hold it up.
- DON PEDRO Hath she made her affection known to Benedick? 110
- LEONATO No, and swears she never will : that's her torment.
- CLAUDIO 'Tis true, indeed ; so your daughter says. 'Shall I,' says she, 'that have so oft encountered him with scorn, write to him that I love him?'

80 (*Exit . . . Musicians.*)] Q Ff Exit Balthasar. after *lord.* in l. 79. 109 th']
Cam, Craig and others *the*

- LEONATO This says she now when she is beginning to write to 115
him: for she'll be up twenty times a night; and there will she sit
in her smock till she have writ a sheet of paper. My daughter
tells us all.
- CLAUDIO Now you talk of a sheet of paper, I remember a
pretty jest your daughter told us of. 120
- LEONATO O, when she had writ it, and was reading it over, she
found Benedick and Beatrice between the sheet?
- CLAUDIO That.
- LEONATO O, she tore the letter into a thousand halfpence;
railed at herself, that she should be so immodest to write to one 125
that she knew would flout her. 'I measure him,' says she, 'by my
own spirit; for I should flout him, if he writ to me; yea, though
I love him, I should.'
- CLAUDIO Then down upon her knees she falls, weeps, sobs,
beats her heart, tears her hair, prays, curses: 'O sweet Benedick! 130
God give me patience!'
- LEONATO She doth indeed; my daughter says so: and the ec-
stasy hath so much overborne her, that my daughter is sometime
afraid she will do a desperate outrage to herself. It is very true.
- DON PEDRO It were good that Benedick knew of it by some other. 135
if she will not discover it.
- CLAUDIO To what end? He would make but a sport of it, and
torment the poor lady worse.
- DON PEDRO And he should, it were an alms to hang him. She's an
excellent sweet lady; and, out of all suspicion, she is virtuous. 140
- CLAUDIO And she is exceeding wise.
- DON PEDRO In everything but in loving Benedick.
- LEONATO O, my lord, wisdom and blood combating in so
tender a body, we have ten proofs to one that blood hath the
victory. I am sorry for her, as I have just cause, being her uncle 145
and her guardian.
- DON PEDRO I would she had bestowed this dotage on me: I would
have daffed all other respects, and made her half myself. I pray
you, tell Benedick of it, and hear what a will say.
- LEONATO Were it good, think you? 150
- CLAUDIO Hero thinks surely she will die: for she says she will
die, if he love her not; and she will die, ere she make her love
known; and she will die, if he woo her, rather than she will bate
one breath of her accustomed crossness.
- DON PEDRO She doth well: if she should make tender of her love, 155

120 us of.] Q of vs. 122 sheet?] Q Ff *sheete*. 130 prays, curses:] Collier,
Singer and others *prays, cries*. Halliwell *curses, prays*. Modern editors adhere
to Q F. CNS considers Halliwell's version an improvement. 137 make but]
Ff *but make* 148 *daffed*] Q Ff *dafi* 149 a] Ff *he*

'tis very possible he'll scorn it. For the man, as you know all, hath a contemptible spirit.

CLAUDIO He is a very proper man.

DON PEDRO He hath indeed a good outward happiness.

CLAUDIO Before God, and in my mind, very wise! 160

DON PEDRO He doth indeed show some sparks that are like wit.

CLAUDIO And I take him to be valiant.

DON PEDRO As Hector, I assure you; and in the managing of quarrels you may say he is wise. For either he avoids them with great discretion, or undertakes them with a most Christian-like fear. 165

LEONATO If he do fear God, a must necessarily keep peace. If he break the peace, he ought to enter into a quarrel with fear and trembling.

DON PEDRO And so will he do; for the man doth fear God, howsoever it seems not in him by some large jests he will make. Well, I am sorry for your niece. Shall we go seek Benedick, and tell him of her love? 170

CLAUDIO Never tell him, my lord: let her wear it out with good counsel. 175

LEONATO Nay, that's impossible: she may wear her heart out first.

DON PEDRO Well, we will hear further of it by your daughter: let it cool the while. I love Benedick well; and I could wish he would modestly examine himself, to see how much he is unworthy so good a lady. 180

LEONATO My lord, will you walk? Dinner is ready.

CLAUDIO If he do not dote on her upon this, I will never trust my expectation.

DON PEDRO Let there be the same net spread for her; and that must your daughter and her gentlewomen carry. The sport will be, when they hold one an opinion of another's dotage, and no such matter. That's the scene that I would see, which will be merely a dumb-show. Let us send her to call him in to dinner. 185

Exeunt Don Pedro, Claudio, and Leonato.

BENEDICK (*coming forward*) This can be no trick: the conference was sadly borne. They have the truth of this from Hero. They seem to pity the lady: it seems her affections have their full bent. Love me! why, it must be required. I hear how I am censured. 190

160 Before] Ff, Craig 'Fore 162 CLAUDIO] Ff Leon. 164 say] Ff see 165 most] Omitted in Ff. 167 a] Q Ff a 172 seek] Ff see 180 unworthy so] Ff unworthy to have so Craig unworthy to have so 186 gentlewomen] Ff, Craig gentlewoman 189 Exeunt... Leonato.] Omitted in Q. Ff Exeunt. We follow Cam. 190 (*coming forward*)] Cam's addition. 192 their] Ff the

They say I will bear myself proudly, if I perceive the love come from her. They say too that she will rather die than give any sign of affection. I did never think to marry. I must not seem proud. Happy are they that hear their detractions, and can put them to mending. They say the lady is fair,—'tis a truth, I can bear them witness; and virtuous,—'tis so, I cannot reprove it; and wise, but for loving me,—by my troth, it is no addition to her wit, nor no great argument of her folly, for I will be horribly in love with her. I may chance have some odd quirks and remnants of wit broken on me, because I have railed so long against marriage: but doth not the appetite alter? A man loves the meat in his youth that he cannot endure in his age. Shall quips and sentences and these paper bullets of the brain awe a man from the career of his humour? No, the world must be peopled. When I said I would die a bachelor, I did not think I should live till I were married. Here comes Beatrice. By this day! she's a fair lady. I do spy some marks of love in her. 210

Enter Beatrice.

BEATRICE Against my will I am sent to bid you come in to dinner.

BENEDICK Fair Beatrice, I thank you for your pains.

BEATRICE I took no more pains for those thanks than you take pains to thank me. If it had been painful, I would not have come. 215

BENEDICK You take pleasure, then, in the message?

BEATRICE Yea, just so much as you may take upon a knife's point, and choke a daw withal. You have no stomach, signior: fare you well. *Exit.* 220

BENEDICK Ha! 'Against my will I am sent to bid you come in to dinner': there's a double meaning in that. 'I took no more pains for those thanks than you took pains to thank me': that's as much as to say, Any pains that I take for you is as easy as thanks. If I do not take pity of her, I am a villain. If I do not love her, I am a Jew. I will go get her picture. *Exit.* 225

ACT III

SCENE I. LEONATO'S ORCHARD.

Enter Hero, Margaret, and Ursula.

HERO

Good Margaret, run thee to the parlour;
 There shalt thou find my cousin Beatrice
 Proposing with the Prince and Claudio.
 Whisper her ear, and tell her, I and Ursley
 Walk in the orchard, and our whole discourse 5
 Is all of her. Say that thou overheard'st us;
 And bid her steal into the pleachéd bower,
 Where honeysuckles, ripened by the sun,
 Forbid the sun to enter, like favourites,
 Made proud by princes, that advance their pride 10
 Against that power that bred it. There will she hide her,
 To listen our propose. This is thy office:
 Bear thee well in it, and leave us alone.

MARGARET

I'll make her come, I warrant you, presently. *Exit.*

HERO

Now, Ursula, when Beatrice doth come, 15
 As we do trace this alley up and down,
 Our talk must only be of Benedick.
 When I do name him, let it be thy part
 To praise him more than ever man did merit.
 My talk to thee must be, how Benedick 20
 Is sick in love with Beatrice. Of this matter
 Is little Cupid's crafty arrow made,

ACT III] Not in Q. Ff Actus Tertius. SCENE I. LEONATO'S ORCHARD.] Added by Cam. *Enter . . . Ursula.*] Q *Enter Hero and two Gentlewomen, Margaret, and Vrsley.* Ff *Enter Hero and two Gentlemen, Margaret, and Vrsula.* The speech-prefixes in this Sc. in Q are Hero; Marg.; Vrsula; Beat. In F¹ Hero, Her.; Marg.; Vrs., Vrsula, Vrsu.; Beat. 4 Ursley] Q *Vrsley*, Ff *Vrsula*. Ursley is no doubt a familiar diminutive of Ursula. The writer of the entrance in Q evidently copied the form from the text. Cam, Craig, Brooke, NCE *Ursula* Chambers, Trenery, CNS, Kittredge *Ursley* 9 favourites,] Richard Simpson, quoted by Furness, 134, states that *favourite* here means confidential agent or minister. Then "made proud by princes" means invested by the prince with titles and power; and he refers to Sonnet xxv 1-7. Furnivall saw in this passage in *Much Ado* an allusion to the Earl of Essex. 12 our propose.] F¹ *our purpose*, F²⁻⁴ *to our purpose*, 14 *Exit.*] In F²⁻⁴ only.

That only wounds by hearsay.

Enter Beatrice, into the arbour.

Now begin ;

For look where Beatrice, like a lapwing, runs

Close by the ground, to hear our conference. 25

URSULA

The pleasant'st angling is to see the fish

Cut with her golden oars the silver stream,

And greedily devour the treacherous bait.

So angle we for Beatrice ; who even now

Is couchéd in the woodbine coverture. 30

Fear you not my part of the dialogue.

HERO

Then go we near her, that her ear lose nothing

Of the false sweet bait that we lay for it.

Approaching the bower.

No, truly, Ursula, she is too disdainful :

I know her spirits are as coy and wild 35

As haggards of the rock.

URSULA

But are you sure

That Benedick loves Beatrice so entirely?

HERO

So says the Prince and my new-trothéd lord.

URSULA

And did they bid you tell her of it, madam?

HERO

They did entreat me to acquaint her of it ; 40

But I persuaded them, if they loved Benedick,

To wish him wrestle with affection,

And never to let Beatrice know of it.

URSULA

Why did you so? Doth not the gentleman

Deserve as full as fortunate a bed 45

As ever Beatrice shall couch upon?

HERO

O god of love! I know he doth deserve

As much as may be yielded to a man :

But Nature never framed a woman's heart

Of prouder stuff than that of Beatrice. 50

Disdain and scorn ride sparkling in her eyes,

Misprising what they look on ; and her wit

23 *Enter . . . arbour.*] Q *Enter Beatrice after l. 25.* Ff *Enter Beatrice after now begin ; in l. 23.* 33 *Approaching the bower.*] Added by Cam after Steevens 42 *wrestle*] Q Ff *wrestle* 45 as full] Long MS in Cam, CNS *at full*

Values itself so highly, that to her
 All matter else seems weak. She cannot love,
 Nor take no shape nor project of affection, 55
 She is so self-endear'd.

URSULA Sure, I think so ;
 And therefore certainly it were not good
 She knew his love, lest she'll make sport at it.

HERO
 Why, you speak truth. I never yet saw man,
 How wise, how noble, young, how rarely featured, 60
 But she would spell him backward. If fair-faced,
 She would swear the gentleman should be her sister ;
 If black, why, Nature, drawing of an antic,
 Made a foul blot ; if tall, a lance ill-headed ;
 If low, an agate very vilely cut ; 65
 If speaking, why, a vane blown with all winds ;
 If silent, why, a block mov'd with none.
 So turns she every man the wrong side out ;
 And never gives to truth and virtue that
 Which simpleness and merit purchaseth. 70

URSULA
 Sure, sure, such carping is not commendable.

HERO
 No, not to be so odd, and from all fashions,
 As Beatrice is, cannot be commendable :
 But who dare tell her so? If I should speak,
 She would mock me into air. O, she would laugh me 75
 Out of myself, press me to death with wit!
 Therefore let Benedick, like covered fire,
 Consume away in sighs, waste inwardly :
 It were a better death than die with mocks,
 Which is as bad as die with tickling. 80

URSULA
 Yet tell her of it : hear what she will say.

HERO
 No, rather I will go to Benedick,
 And counsel him to fight against his passion.
 And, truly, I'll devise some honest slanders _

58 she'll] Q *sheele* Ff, Cam, Craig, Brooke *she* Chambers, Trenery, CNS, Kittredge, NCE *she'll* 63 antic.] Q *antique*, F¹ *anticke*, Cam *antique*, Craig *antick*, CNS and others *antic*, 65 agate] Q Ff *agot* 72 not] Rowe read *for* and Capell, supported by Keightley, and followed by Dyce, Hudson, CNS and others read *nor* Cam, Craig, Chambers, Trenery, Brooke, Kittredge, NCE *not* This whole phrase may be taken as an example of compound negative. 79 better death than] Q *better death, then* F¹ *better death*, to F²⁻⁴ *bitter death*, to

To stain my cousin with. One doth not know
How much an ill word may empoison liking. 85

URSULA

O, do not do your cousin such a wrong!
She cannot be so much without true judgement,—
Having so swift and excellent a wit
As she is prized to have,—as to refuse 90
So rare a gentleman as Signior Benedick.

HERO

He is the only man of Italy,
Always excepted my dear Claudio.

URSULA

I pray you, be not angry with me, madam,
Speaking my fancy: Signior Benedick, 95
For shape, for bearing, argument and valour,
Goes foremost in report through Italy.

HERO

Indeed, he hath an excellent good name.

URSULA

His excellence did earn it, ere he had it.
When are you married, madam? 100

HERO

Why, every day, to-morrow. Come, go in.
I'll show thee some attires, and have thy counsel
Which is the best to furnish me to-morrow.

URSULA

She's limed, I warrant you: we have caught her, madam!

HERO

If it prove so, then loving goes by haps:
Some Cupid kills with arrows, some with traps. 105

Exeunt Hero and Ursula.

BEATRICE (*coming forward*)

What fire is in mine ears? Can this be true?
Stand I condemned for pride and scorn so much?
Contempt, farewell! and maiden pride, adieu!
No glory lives behind the back of such. 110

96 for bearing, argument] Q F¹⁻³ for bearing argument F⁴ for bearing, argument
101 every day, to-morrow.] Capell annotates: "This reply is a levity, indicating her rais'd spirits; they are quickly to have a tumble." Staunton paraphrases: "I am a married woman every day, after to-morrow." Daniel "I fancy that 'every day' is here used in the sense of *immediately, without delay*, as the French *incessamment*." Kellner would amend: *early days to-morrow*
104] Two lines in Q Ff ending *you, . . . madame*. Hanmer's change. *limed*,] From Q. Ff *tane*. 106 *Exeunt . . . Ursula*.] Omitted in Q. Ff Exit. 107 (*coming forward*)] Cam's addition, after Theobald.

And, Benedick, love on : I will requite thee,
 Taming my wild heart to thy loving hand.
 If thou dost love, my kindness shall incite thee
 To bind our loves up in a holy band ;
 For others say thou dost deserve, and I
 Believe it better than reportingly.

115

Exit.

SCENE II. A ROOM IN LEONATO'S HOUSE.

Enter Don Pedro, Claudio, Benedick, and Leonato.

DON PEDRO I do but stay till your marriage be consummate, and
 then go I toward Arragon.

CLAUDIO I'll bring you thither, my lord, if you'll vouchsafe
 me.

DON PEDRO Nay, that would be as great a soil in the new gloss of
 your marriage, as to show a child his new coat and forbid him
 to wear it. I will only be bold with Benedick for his company ;
 for, from the crown of his head to the sole of his foot, he is all
 mirth. He hath twice or thrice cut Cupid's bowstring, and the
 little hangman dare not shoot at him. He hath a heart as sound 10
 as a bell, and his tongue is the clapper, for what his heart thinks
 his tongue speaks.

BENEDICK Gallants, I am not as I have been.

LEONATO So say I : methinks you are sadder.

CLAUDIO I hope he be in love. 15

DON PEDRO Hang him, truant ! There's no true drop of blood in
 him, to be truly touched with love. If he be sad, he wants money.

BENEDICK I have the toothache.

DON PEDRO Draw it.

BENEDICK Hang it ! 20

CLAUDIO You must hang it first, and draw it afterwards.

DON PEDRO What ! sigh for the toothache ?

LEONATO Where is but a humour or a worm.

BENEDICK Well, everyone can master a grief but he that has it.

CLAUDIO Yet say I, he is in love. 25

DON PEDRO There is no appearance of fancy in him, unless it be a
 fancy that he hath to strange disguises ; as, to be a Dutchman
 to-day, a Frenchman to-morrow ; or in the shape of two coun-

SCENE II. . . . HOUSE.] Added by Pope and Capell. *Enter Don Pedro . . .* [Q Ff *Enter Prince . . .* (F¹ *Euter*) The speech-prefixes in this Sc. in Q are Prince ; Claud., Clau. ; Bene. (see note to 45) ; Leo, Leon ; Bastard, Bast. Bastar. In F¹ Prince, Prin., Princ. ; Clau., Claud., Cla. ; Bene. ; Leo., Leon. ; Bast., Basta., Bastard. 24 can] Q Ff *cannot* Pope's emendation. 28-30 or in the . . . doublet.] Omitted in Ff. Omission in the copy used for F¹ is thought to be deliberate, to avoid giving offence either to the Spaniards or the Germans. See Furness, 151-152.

tries at once, as, a German from the waist downward, all slops,
and a Spaniard from the hip upward, no doublet. Unless he 30
have a fancy to this foolery, as it appears he hath, he is no fool
for fancy, as you would have it appear he is.

CLAUDIO If he be not in love with some woman, there is no
believing old signs: a brushes his hat a mornings. What should 35
that bode?

DON PEDRO Hath any man seen him at the barber's?

CLAUDIO No, but the barber's man hath been seen with him;
and the old ornament of his cheek hath already stuffed tennis-
balls.

LEONATO Indeed, he looks younger than he did, by the loss of 40
a beard.

DON PEDRO Nay, a rubs himself with civet: can you smell him out
by that?

CLAUDIO That's as much as to say, the sweet youth's in love.

DON PEDRO The greatest note of it is his melancholy. 45

CLAUDIO And when was he wont to wash his face?

DON PEDRO Yea, or to paint himself? For the which, I hear what
they say of him.

CLAUDIO Nay, but his jesting spirit; which is now crept into a
lute-string, and now governed by stops. 50

DON PEDRO Indeed, that tells a heavy tale for him: conclude,
conclude he is in love.

CLAUDIO Nay, but I know who loves him.

DON PEDRO That would I know too: I warrant, one that knows
him not. 55

CLAUDIO Yes, and his ill conditions; and, in despite of all, dies
for him.

DON PEDRO She shall be buried with her face upwards.

30 no doublet.] Mason, Rann and Keightley preferred *all doublet* Malone interpreted: 'in other words, all cloak.' 32 appear] Ff *to appeare* 34 a...a] Cam a'...o' Craig a'...a CNS A'...a Kittredge, NCE 'A...o' 42 a] Cam, Craig, CNS a' Kittredge, NCE 'a 45 DON PEDRO] Q Bene. Ff Prin. 49-50 now crept...now governed] Cam, NCE adhered to the *now...now...* of Q F. Walker thought the second *now* a misreading of *new*, Furness agreed with him, and Craig read *now crept...new-governed* Boas conjectured that the first *now* should be *new* and CNS, Kittredge read *new-crept...now governed* 51-52 conclude, conclude] Ff *conclude*, 58 face upwards.] Theobald produced quotations from Beaumont and Fletcher's *Wild Goose Chase* and Fletcher's *Woman's Prize* to show that 'buried heels upwards' was a common phrase. A late 17th century play, *The Female Rebellion*, shows that (at that time at least) burial face downwards, or heels upwards, was reserved for suicides. Hanmer and Capell adopted Theobald's reading *heels upwards*. (See Furness 154-155 for the lengthy controversy.) Keightley paraphrases: "That is, like everybody else." But he also quotes Theobald, and Mason's

BENEDICK Yet is this no charm for the toothache. Old signior,
walk aside with me. I have studied eight or nine wise words to 60
speak to you, which these hobby-horses must not hear.

Exeunt Benedick and Leonato.

DON PEDRO For my life, to break with him about Beatrice.

CLAUDIO 'Tis even so. Hero and Margaret have by this played
their parts with Beatrice; and then the two bears will not bite
one another when they meet. . . . 65

Enter Don John.

DON JOHN My lord and brother, God save you!

DON PEDRO Good den, brother.

DON JOHN If your leisure served, I would speak with you.

DON PEDRO In private?

DON JOHN If it please you: yet Count Claudio may hear; for 70
what I would speak of concerns him.

DON PEDRO What's the matter?

DON JOHN (*to Claudio*) Means your lordship to be married to-
morrow?

DON PEDRO You know he does. 75

DON JOHN I know not that, when he knows what I know.

CLAUDIO If there be any impediment, I pray you discover it.

DON JOHN You may think I love you not: let that appear here-
after, and aim better at me by that I now will manifest. For my
brother, I think he holds you well, and in dearth of heart hath 80
help to effect your ensuing marriage,—surely suit ill-spent and
labour ill-bestowed.

DON PEDRO Why, what's the matter?

DON JOHN I came hither to tell you; and, circumstances short-
ened, for she has been too long a talking of, the lady is disloyal. 85

CLAUDIO Who, Hero?

DON JOHN Even she: Leonato's Hero, your Hero, every man's
Hero.

emendation *feet upwards* and adds: "But Singer says, referring to *Winter's Tale*, IV iv (131-2) that the meaning is, she shall be buried *in her lover's arms*; and I think there *is* a waggish allusion to nuptial joys." Don Pedro, in fact, carries on from Claudio's statement that Beatrice is dying for love, and his tendentious comment would not be misunderstood by the audience. Treney annotates: The sense of the passage is clear without any amendment. Beatrice, dying for love of Benedick, shall be buried in his arms. 61 *Exeunt . . . Leonato.*] Added by Theobald. 65 *Enter Don John.*] Q Ff *Enter Iohn the Bastard.* 72 DON PEDRO] Capell ascribed this line to Claudio and CNS so prints it, partly on the ground that Don Pedro uses the same phrase in l. 83, and would not repeat himself. 73 (*to Claudio*)] Added by Rowe. 80 I . . . hath] Q Ff (*I thinke, . . . heart*) hath . . . The correct punctuation in our text may be *heart, hath* or brackets as in Q Ff. 85 has] Ff *hath*

CLAUDIO Disloyal?

DON JOHN The word is too good to paint out her wickedness. I 90
could say she were worse. Think you of a worse title, and I will
fit her to it. Wonder not till further warrant: go but with me
to-night, you shall see her chamber-window entered, even the
night before her wedding-day. If you love her then, to-morrow
wed her; but it would better fit your honour to change your 95
mind.

CLAUDIO May this be so?

DON PEDRO I will not think it.

DON JOHN If you dare not trust that you see, confess not that
you know. If you will follow me, I will show you enough; and 100
when you have seen more, and heard more, proceed accordingly.

CLAUDIO If I see anything to-night why I should not marry her
to-morrow, in the congregation, where I should wed, there will
I shame her.

DON PEDRO And, as I wooed for thee to obtain her, I will join 105
with thee to disgrace her.

DON JOHN I will disparage her no farther till you are my wit-
nesses. Bear it coldly but till midnight, and let the issue show
itself.

DON PEDRO O day untowardly turned! 110

CLAUDIO O mischief strangely thwarting!

DON JOHN O plague right well prevented! So will you say when
you have seen the sequel. *Exeunt.*

SCENE III. A STREET IN MESSINA.

Enter Dogberry and Verges with the Watch.

DOGBERRY Are you good men and true?

VERGES Yea, or else it were pity but they should suffer salva-
tion, body and soul.

DOGBERRY Nay, that were a punishment too good for them, if
they should have any allegiance in them, being chosen for the 5
Prince's watch.

VERGES Well, give them their charge, neighbour Dogberry.

90 word is] *Craig word's* 108 midnight,] *Ff night,* 113 *Exeunt.*] Omitted in
Q. F¹ Exit. SCENE III.] Added by Capell. A . . . MESSINA.] Added by Ed.
Enter . . . Watch.] Q Ff Enter Dogbery and his compartner with the Watch.
The speech-prefixes in this Sc. in Q are Dog., Dogbery; Verges; Watch 1;
Watch 2; Watch; Bor., Bar; Con., Conr. In F¹ Dog., Dogb.; Verg., Verges,
Ver.; Watch 1; Watch 2; Watch; Bor.; Con., Conr. For our First Watchman,
l. 10, Chambers has A Watchman. Thereafter for our First Watchman Cham-
bers reads Oatcake; and for Second Watchman he has Seacoal. See also note
to l. 154.

DOGBERRY First, who think you the most desertless man to be constable?

FIRST WATCHMAN Hugh Otecake, sir, or George Seacole; for they can write and read. 10

DOGBERRY Come hither, neighbour Seacole. God hath blessed you with a good name. To be a well-favoured man is the gift of fortune; but to write and read comes by nature.

SECOND WATCHMAN Both which, master constable,— 15

DOGBERRY You have: I knew it would be your answer. Well, for your favour, sir, why, give God thanks, and make no boast of it; and for your writing and reading, let that appear when there is no need of such vanity. You are thought here to be the most senseless and fit man for the constable of the watch; therefore bear you the lanthorn. This is your charge: you shall comprehend all vagrom men. You are to bid any man stand, in the Prince's name. 20

SECOND WATCHMAN How if a will not stand?

DOGBERRY Why, then, take no note of him, but let him go; and presently call the rest of the watch together, and thank God you are rid of a knave. 25

VERGES If he will not stand when he is bidden, he is none of the Prince's subjects.

DOGBERRY True, and they are to meddle with none but the Prince's subjects. You shall also make no noise in the streets; for, for the watch to babble and to talk is most tolerable and not to be endured. 30

SECOND WATCHMAN We will rather sleep than talk: we know what belongs to a watch. 35

DOGBERRY Why, you speak like an ancient and most quiet watchman; for I cannot see how sleeping should offend: only, have a care that your bills be not stol'n. Well, you are to call at all the alehouses, and bid those that are drunk get them to bed.

SECOND WATCHMAN How if they will not? 40

DOGBERRY Why, then, let them alone till they are sober. If they make you not then the better answer, you may say they are not the men you took them for.

SECOND WATCHMAN Well, sir.

8 desertless] CNS *desertless* 10 Seacole;] Francis Seacole of mrv 51 is a different person and is the Town Clerk and Sexton of iv ii. Halliwell's change here of *George* to *Francis* is unwarranted. CNS, 139, thinks this duality of Seacoles may arise from a slip of Shakespeare's. 15 constable,—] Q *Constable*. Ff *Constable* 24 a] Cam, Craig, CNS a' Kittredge, NCE 'a 32 to talk] Ff *talke*, 34, 40, 44, 49, 60, 78 SECOND WATCHMAN] Q Ff Watch. Rowe's amendment. Cam follows Q F. 38 stol'n.] Cam, Craig and others *stolen*. 39 those] Ff *them*

DOGBERRY If you meet a thief, you may suspect him, by virtue 45
of your office, to be no true man; and, for such kind of men, the
less you meddle or make with them, why, the more is for your
honesty.

SECOND WATCHMAN If we know him to be a thief, shall we not 50
lay hands on him?

DOGBERRY Truly, by your office, you may; but I think they that
touch pitch will be defiled. The most peaceable way for you, if
you do take a thief, is to let him show himself what he is, and
steal out of your company.

VERGES You have been always called a merciful man, partner. 55

DOGBERRY Truly, I would not hang a dog by my will, much more
a man who hath any honesty in him.

VERGES If you hear a child cry in the night, you must call to
the nurse and bid her still it.

SECOND WATCHMAN How if the nurse be asleep and will not 60
hear us?

DOGBERRY Why, then, depart in peace, and let the child wake
her with crying; for the ewe that will not hear her lamb when it
baes will never answer a calf when he bleats.

VERGES 'Tis very true. 65

DOGBERRY This is the end of the charge:—you, constable, are to
present the Prince's own person. If you meet the Prince in the
night, you may stay him.

VERGES Nay, by'r lady, that I think a cannot.

DOGBERRY Five shillings to one on't, with any man that knows 70
the statutes, he may stay him: marry, not without the Prince be
willing; for, indeed, the watch ought to offend no man; and it is
an offence to stay a man against his will.

VERGES By'r lady, I think it be so.

DOGBERRY Ha, ah, ha! Well, masters, good night: and there be 75
any matter of weight chances, call up me. Keep your fellows'
counsels and your own; and good night. Come, neighbour.

SECOND WATCHMAN Well, masters, we hear our charge. Let us
go sit here upon the church-bench till two, and then all to bed.

DOGBERRY One word more, honest neighbours. I pray you, 80
watch about Signior Leonato's door; for the wedding being
there to-morrow, there is a great coil to-night. Adieu. Be vigi-
tant, I beseech you.

Exeunt Dogberry and Verges.

Enter Borachio and Conrade.

BORACHIO What, Conrade!

69 a] Cam, Craig, CNS a' Kittredge, NCE 'a' 71 statutes,] F¹ only *Statues*,
Cam, Craig, NCE *statues*, Trener, CNS, Kittredge *statutes*, 79 all to] Craig
all go to 83 *Exeunt* . . . *Verges*.] Q Ff *Exeunt*. (F² *Exeunt*) Pope's amendment.

- SECOND WATCHMAN (*aside*) Peace! stir not. 85
- BORACHIO Conrade, I say!
- CONRADE Here, man: I am at thy elbow.
- BORACHIO Mass, and my elbow itched: I thought there would a scab follow.
- CONRADE I will owe thee an answer for that: and now forward 90 with thy tale.
- BORACHIO Stand thee close, then, under this penthouse, for it drizzles rain; and I will, like a true drunkard, utter all to thee.
- SECOND WATCHMAN (*aside*) Some treason, masters: yet stand close. 95
- BORACHIO Therefore know I have earned of Don John a thousand ducats.
- CONRADE Is it possible that any villany should be so dear?
- BORACHIO Thou shouldst rather ask, if it were possible any villany should be so rich; for when rich villains have need of 100 poor ones, poor ones may make what price they will.
- CONRADE I wonder at it.
- BORACHIO That shows thou art unconfirmed. Thou knowest that the fashion of a doublet, or a hat, or a cloak, is nothing to a man. 105
- CONRADE Yes, it is apparel.
- BORACHIO I mean, the fashion.
- CONRADE Yes, the fashion is the fashion.
- BORACHIO Tush! I may as well say the fool's the fool. But seest thou not what a deformed thief this fashion is? 110
- SECOND WATCHMAN (*aside*) I know that Deformed: a has been a vile thief this seven year. A goes up and down like a gentleman: I remember his name.
- BORACHIO Didst thou not hear somebody?
- CONRADE No, 'twas the vane on the house. 115
- BORACHIO Seest thou not, I say, what a deformed thief this fashion is? how giddily a turns about all the hot-bloods between fourteen and five-and-thirty? sometimes fashioning them like Pharaoh's soldiers in the reechy painting, sometime like god Bel's priests in the old church-window, sometime like the shaven 120 Hercules in the smirched worm-eaten tapestry, where his cod-piece seems as massy as his club?
- CONRADE All this I see; and I see that the fashion wears out

85, 94 SECOND WATCHMAN] Q Ff Watch. Capell's amendment. Cam follows Q F. 94, 111 (*aside*) Added by Johnson and Capell. 96 Don] Q *Dun* 111 SECOND WATCHMAN] Q Ff Watch. Capell l. W. Cam, Craig follow Q F. 111-112 a . . . A] From Q Ff. Modern editors generally adhere to Q F with apostrophe before or after each letter. Rowe, etc. *he* . . . *he* 112 year.] Q *yeere*, Ff *yeares*, Rowe, Pope and others and Craig *years*; 123 and I see] Ff *and see*

more apparel than the man. But art not thou thyself giddy with the fashion too, that thou hast shifted out of thy tale into telling 125 me of the fashion?

BORACHIO Not so, neither : but know that I have to-night wooed Margaret, the Lady Hero's gentlewoman, by the name of Hero. She leans me out at her mistress' chamber-window, bids me a thousand times good-night,—I tell this tale vilely:—I should 130 first tell thee how the Prince, Claudio and my master, planted and placed and possessed by my master Don John, saw afar off in the orchard this amiable encounter.

CONRADE And thought they Margaret was Hero?

BORACHIO Two of them did, the Prince and Claudio; but the 135 devil my master knew she was Margaret; and partly by his oaths, which first possessed them, partly by the dark night, which did deceive them, but chiefly by my villany, which did confirm any slander that Don John had made, away went Claudio enraged; swore he would meet her, as he was appointed, 140 next morning at the temple, and there, before the whole congregation, shame her with what he saw o'er night, and send her home again without a husband.

FIRST WATCHMAN We charge you, in the Prince's name, stand!

SECOND WATCHMAN Call up the right master-constable. We 145 have here recovered the most dangerous piece of lechery that ever was known in the commonwealth.

FIRST WATCHMAN And one Deformed is one of them. I know him: a wears a lock.

CONRADE Masters, masters,— 150

SECOND WATCHMAN You'll be made bring Deformed forth, I warrant you.

CONRADE Masters,—

FIRST WATCHMAN Never speak: we charge you let us obey you to go with us. 155

BORACHIO We are like to prove a goodly commodity, being taken up of these men's bills.

CONRADE A commodity in question, I warrant you. Come, we'll obey you. *Exeunt.*

124-125 giddy with the fashion] Kinnear notes: "Borachio is under the influence of liquor in this scene, and so has the folly to tell his secret to Conrad." 134 they] Ff thy 149 a] Cam, Craig, CNS a' Kittredge, NCE 'a 150 masters,—] Q Ff masters. Theobald's text. 153-155 CONRADE . . . us.] Q Ff Conr. Masters, neuer speake, we charge you, let vs obey you to go with vs. (F¹ goe). We follow Theobald and Cam. 154] The speech prefixes for the Watch have been allocated in various texts to Watchmen as follows, in lines 144, 145, 148, 151, 154: Q Ff First, Second, First, Second,—Cam, Craig, Brooke, NCE, Trenery First, Second, First, Second, First CNS Second, First, Second, Second, First. Kittredge Second, First, Second, First, Second For QF reading in l. 154, see footnoteto 153-155.

SCENE IV. HERO'S APARTMENT.

Enter Hero, and Margaret, and Ursula.

- HERO Good Ursula, wake my cousin Beatrice, and desire
 her to rise.
- URSULA I will, lady.
- HERO And bid her come hither.
- URSULA Well. Exit. 5
- MARGARET Troth, I think your other rebato were better.
- HERO No, pray thee, good Meg, I'll wear this.
- MARGARET By my troth's not so good; and I warrant your cousin
 will say so.
- HERO My cousin's a fool, and thou art another. I'll wear 10
 none but this.
- MARGARET I like the new tire within excellently, if the hair were a
 thought browner; and your gown's a most rare fashion, i' faith.
 I saw the Duchess of Milan's gown that they praise so.
- HERO O, that exceeds, they say. 15
- MARGARET By my troth's but a nightgown in respect of yours,—
 cloth o' gold, and cuts, and laced with silver, set with pearls,
 down sleeves, side sleeves, and skirts, round underborne with a
 bluish tinsel: but for a fine, quaint, graceful and excellent
 fashion, yours is worth ten on't. 20
- HERO God give me joy to wear it! for my heart is exceeding
 heavy.
- MARGARET 'Twill be heavier soon by the weight of a man.
- HERO Fie upon thee! art not ashamed?
- MARGARET Of what, lady? Of speaking honourably? Is not mar- 25
 riage honourable in a beggar? Is not your lord honourable
 without marriage? I think you would have me say, saving your
 reverence, 'a husband': and bad thinking do not wrest true

SCENE IV.] Added by Capell. HERO'S APARTMENT.] Added by Cam after Theobald. The speech-prefixes in this Sc. in Q are Hero; Vrsula; Marg., Mar.; Beat. In F¹ Hero, Her., Bero. (ll. 7, 10, 15); Vrsu., Vrs., Vrsula; Mar., Marg., Marga.; Beat. 5 Exit.] Added by Hanmer. 6 rebato] Hanmer, Cam and others *rabato* (a stiff collar worn by both sexes). 8 troth's] Rowe *troth it's* Kellner would have us read: *troth this* (=this is); but Margaret is a rapid speaker, and elisions are natural to her. Capell calls her "this most rapid of all discoursers" (Furness, 176). See again, l. 16f. 17 o'] Q Ff a 27-28 saving your reverence, 'a husband':] Q Ff *saving your reuerence a husband*: The question of punctuation arises. Would Margaret have said in l. 23: "the weight of, saving your reverence, a husband"? Or does she now say: "I think you would have me say 'a husband,' saving your reverence"? We think the latter. Margaret has been reproved, and her 'saving your reverence' is a counter-retort. Cam, Chambers, Brooke, Craig, Trenery, CNS, Kittredge, NCE 'saving . . . husband.'

speaking, I'll offend nobody. Is there any harm in 'the heavier for a husband'? None, I think, and it be the right husband and the right wife; otherwise 'tis light, and not heavy. Ask my Lady Beatrice else: here she comes. 30

Enter Beatrice.

- HERO Good morrow, coz.
 BEATRICE Good morrow, sweet Hero.
 HERO Why, how now? Do you speak in the sick tune? 35
 BEATRICE I am out of all other tune, methinks.
 MARGARET Clap's into 'Light o' love' that goes without a burden: do you sing it, and I'll dance it.
 BEATRICE Yea, light o' love, with your heels! Then, if your husband have stables enough, you'll see he shall lack no barns. 40
 MARGARET O illegitimate construction! I scorn that with my heels.
 BEATRICE 'Tis almost five o'clock, cousin; 'tis time you were ready. By my troth, I am exceeding ill: heigh-ho!
 MARGARET For a hawk, a horse, or a husband? 45
 BEATRICE For the letter that begins them all, H.
 MARGARET Well, and you be not turned Turk, there's no more sailing by the star.
 BEATRICE What means the fool, trow?
 MARGARET Nothing, I: but God send everyone their heart's 50 desire!
 HERO These gloves the Count sent me; they are an excellent perfume.
 BEATRICE I am stuffed, cousin: I cannot smell.
 MARGARET A maid, and stuffed! There's goodly catching of cold. 55
 BEATRICE O, God help me! God help me! How long have you professed apprehension?
 MARGARET Ever since you left it. Doth not my wit become me rarely?
 BEATRICE It is not seen enough, you should wear it in your cap. 60
 By my troth, I am sick.

37 Clap's] Ff *Claps* (see note to l. 8). Rowe *Clap us* 'Light o Love'] Music from Sir J. Hawkins is given in Knight, *Comedies*, ii 103; and from Chappell in Furness (with some words), 181. Chappell remarks, "Inasmuch as Margaret says, 'do you sing it and I'll dance it,' it appears that *Light o' Love* was strictly a *ballet*, to be sung and danced." Various sets of words were sung to the tune. See Furness. 39 Yea,] Q Ff *Ye* Rowe, Capell *Yes* Cam, Craig, Chambers, Trenery, Brooke, NCE *Ye* CNS, Kittredge *Yea*, 40 see] F1, 2 *looke* F2, 4 *look* 43 o'] Q Ff *a* 46 H.] Johnson thought the jest here "somewhat obscured, and not worth the trouble of elucidation." Hunter evolved a theory that under this *H* there is a veiled allusion to Wm. Herbert, Earl of Pembroke. Actually, *H* here is a pun on *ache* (Onions), with play on the song 'Heigho for a husband.' See note on ii 275.

MARGARET Get you some of this distilled Carduus Benedictus, and lay it to your heart : it is the only thing for a qualm.

HERO There thou prick'st her with a thistle.

BEATRICE Benedictus! Why Benedictus? You have some moral 65 in this Benedictus.

MARGARET Moral! no, by my troth, I have no moral meaning : I meant, plain holy-thistle. You may think perchance that I think you are in love. Nay, by'r lady, I am, not such a fool to think what I list; nor I list not to think what I can; nor, indeed, I cannot think, if I would think my heart out of thinking, that you are in love, or that you will be in love, or that you can be in love. Yet Benedick was such another, and now is he become a man. He swore he would never marry; and yet now, in despite of his heart, he eats his meat without grudging. And how you may be converted, I know not; but methinks you look with your eyes as other women do. 70 75

BEATRICE What pace is this that thy tongue keeps?

MARGARET Not a false gallop.

Enter Ursula.

URSULA Madam, withdraw: the Prince, the Count, Signior 80 Benedick, Don John, and all the gallants of the town, are come to fetch you to church.

HERO Help to dress me, good coz, good Meg, good Ursula.

Exeunt.

SCENE V. THE HALL IN LEONATO'S HOUSE.

Enter Leonato, with Dogberry and Verges.

LEONATO What would you with me, honest neighbour?

DOGBERRY Marry, sir, I would have some confidence with you that decerns you nearly.

LEONATO Brief, I pray you; for you see it is a busy time with me.

DOGBERRY Marry, this it is, sir.

VERGES Yes, in truth it is, sir.

LEONATO What is it, my good friends?

DOGBERRY Goodman Verges, sir, speaks a little off the matter: an old man, sir, and his wits are not so blunt as, God help, I 10

62 Carduus Benedictus,] A panacea. See Ellacombe 130, Rohde 174. 83
Exeunt.] Not in Q Ff. SCENE V.] Added by Capell. THE HALL . . . HOUSE.] Cam
 Another room in . . . house. *Enter . . . Verges.*] Q Ff *Enter Leonato*, and
 the Constable, and the Headborough. The speech-prefixes in Q in this Sc.
 are Leonato, Leon.; Const. Dog., Con. Do., Const. Do., Constable, Dogb.,
 Dogberry; Headb., Head., Verges; Messenger. In F¹ Leonato, Leon.; Const.
 Dog., Con. Do., Con. Dog., Const., Dogb.; Headb., Head., Verges (l. 54);
 Messenger.

would desire they were; but, in faith, honest as the skin between his brows.

VERGES Yes, I thank God I am as honest as any man living that is an old man and no honester than I.

DOGBERRY Comparisons are odorous: palabras, neighbour Verges. 15

LEONATO Neighbours, you are tedious.

DOGBERRY It pleases your worship to say so, but we are the poor Duke's officers; but truly, for mine own part, if I were as tedious as a king, I could find in my heart to bestow it all of your worship. 20

LEONATO All thy tediousness on me, ah?

DOGBERRY Yea, and 'twere a thousand pound more than 'tis; for I hear as good exclamation on your worship as of any man in the city; and though I be but a poor man, I am glad to hear it. 25

VERGES And so am I.

LEONATO I would fain know what you have to say.

VERGES Marry, sir, our watch to-night, excepting your worship's presence, ha' ta'en a couple of as arrant knaves as any in Messina. 30

DOGBERRY A good old man, sir: he will be talking. As they say, When the age is in, the wit is out. God help us! it is a world to see. Well said, i' faith, neighbour Verges. Well, God's a good man; and two men ride of a horse, one must ride behind. An honest soul, i' faith, sir; by my troth he is, as ever broke bread: but God is to be worshipped. All men are not alike. Alas, good neighbour! 35

LEONATO Indeed, neighbour, he comes too short of you.

DOGBERRY Gifts that God gives.

LEONATO I must leave you. 40

DOGBERRY One word, sir: our watch, sir, have indeed comprehended two aspicious persons, and we would have them this morning examined before your worship.

LEONATO Take their examination yourself, and bring it me. I am now in great haste, as it may appear unto you. 45

DOGBERRY It shall be suffigance.

LEONATO Drink some wine ere you go. Fare you well.

Enter a Messenger.

MESSENGER My lord, they stay for you to give your daughter to her husband.

LEONATO I'll wait upon them: I am ready. 50

Exeunt Leonato and Messenger.

29 ha'] Ff *haue* 42 aspicious] Q Ff *aspitious* 45 it] Omitted in Ff. 46] Q Ff here have Exit. 47 *Enter* . . .] Not in Q Ff. Added by Rowe. 50 *Exeunt* . . . *Messenger*.] Added by Capell.

DOGBERRY Go, good partner, go, get you to Francis Seacole: bid him bring his pen and inkhorn to the gaol. We are now to examination these men.

VERGES And we must do it wisely.

DOGBERRY We will spare for no wit, I warrant you. Here's that shall drive some of them to a noncome: only get the learned writer to set down our excommunication, and meet me at the gaol. *Exeunt.*

ACT IV

SCENE I. A CHURCH.

Enter Don Pedro, Don John, Leonato, Friar Francis, Claudio, Benedick, Hero, Beatrice, and Attendants.

LEONATO Come, Friar Francis, be brief: only to the plain form of marriage, and you shall recount their particular duties afterwards.

FRIAR FRANCIS You come hither, my lord, to marry this lady.

CLAUDIO No.

LEONATO To be married to her: friar, you come to marry her.

FRIAR FRANCIS Lady, you come hither to be married to this Count.

HERO I do.

FRIAR FRANCIS If either of you know any inward impediment why you should not be conjoined, I charge you, on your souls, to utter it.

CLAUDIO Know you any, Hero?

HERO None, my lord.

FRIAR FRANCIS Know you any, Count?

LEONATO I dare make his answer, none.

CLAUDIO O, what men dare do! What men may do! What men daily do, not knowing what they do!

BENEDICK How now! interjections? Why, then, some be of laughing, as, ah, ha, ha, he!

CLAUDIO

Stand thee by, friar. Father, by your leave:

53 examination] Ff *examine* 58 *Exeunt.*] Not in Q. ACT IV] Not in Q. Ff Actus Quartus. SCENE I. A CHURCH.] Added by Pope. *Enter . . . attendants.*] Q Ff Enter Prince, Bastard, Leonato, Frier, Claudio, Benedicke, Hero, and Beatrice. The speech-prefixes in this Sc. in Q are Leonato, Leo., Leonata, Leon.; Fran., Frier; Claudio, Clau., Claud.; Hero; Bene., Bened., Benedicke, Ben.; Princn (l. 27), Prince; Bastard, Iohn; Beatrice, Beat. In F¹ Leonato, Leo., Leon.; Fran., Frier, Fri.; Clau., Claud., Cla.; Hero; Bene., Ben., Bened.; Prin., Prince.; Bast., Iohn.; Beat., Beatr., Bea. 18 not . . . do!] Omitted in Ff.

Will you with free and unconstrained soul
Give me this maid, your daughter?

LEONATO

As freely, son, as God did give her me.

CLAUDIO

And what have I to give you back, whose worth 25
May counterpoise this rich and precious gift?

DON PEDRO

Nothing, unless you render her again.

CLAUDIO

Sweet Prince, you learn me noble thankfulness.
There, Leonato, take her back again.
Give not this rotten orange to your friend : 30
She's but the sign and semblance of her honour.
Behold how like a maid she blushes here!
O, what authority and show of truth
Can cunning sin cover itself withal!
Comes not that blood as modest evidence 35
To witness simple virtue? Would you not swear,
All you that see her, that she were a maid,
By these exterior shows? But she is none :
She knows the heat of a luxurious bed ;
Her blush is guiltiness, not modesty. 40

LEONATO

What do you mean, my lord?

CLAUDIO

Not to be married,
Not to knit my soul to an approv'd wanton.

LEONATO

Dear my lord, if you, in your own proof,
Have vanquished the resistance of her youth,
And made defeat of her virginity,— 45

CLAUDIO

I know what you would say : if I have known her,
You will say she did embrace me as a husband,
And so extenuate the 'forehand sin.
No, Leonato,
I never tempted her with word too large ; 50
But, as a brother to his sister, showed
Bashful sincerity and comely love.

HERO

And seemed I ever otherwise to you?

24 LEONATO] Q Leonata. 27 DON PEDRO] Q Princn 45 virginity,—] Q F¹⁻⁸
virginitie. F⁴ virginity Rowe Virginity— 48, 49 And . . . Leonato,] One line
in Q Ff. Pope's arrangement.

CLAUDIO

Out on the seeming! I will write against it.
 You seem to me as Dian in her orb, 55
 As chaste as is the bud ere it be blown;
 But you are more intemperate in your blood
 Than Venus, or those pampered animals
 That rage in savage sensuality.

HERO

Is my lord well, that he doth speak so wide? 60

LEONATO

Sweet Prince, why speak not you?

DON PEDRO

What should I speak?

I stand dishonoured, that have gone about
 To link my dear friend to a common stale.

LEONATO

Are these things spoken, or do I but dream?

DON JOHN

Sir, they are spoken, and these things are true. 65

BENEDICK

This looks not like a nuptial.

HERO

True! O God!

CLAUDIO

Leonato, stand I here?

Is this the Prince? Is this the Prince's brother?

Is this face Hero's? Are our eyes our own?

LEONATO

All this is so: but what of this, my lord? 70

CLAUDIO

Let me but move one question to your daughter;

And, by that fatherly and kindly power

That you have in her, bid her answer truly.

LEONATO

~ I charge thee do so, as thou art my child.

54 the seeming!] Q Ff *thee seeming*, Pope and others *thy seeming*! Cam, Craig, Brooke, NCE following Seymour and others *thee! Seeming*! Knight, *Comedies* ii 106 annotates: "We believe that the poet, used 'Out on the seeming' . . . that is, against this false representation, along with this deceiving portrait, 'You seem to me as Dian in her orb,' &c. The commentators separate 'I will write against it' from what follows, as if Claudio were about to compose a treatise upon the subject of woman's deceitfulness." CNS and Kittredge, who adopt Knight's phrase *the seeming*! finish the line with a full stop instead of comma in Q Ff; and it can hardly be thought that Claudio really means he will write the diatribe that follows: what he says is for immediate effect. Chambers *Out on thy seeming*! etc. Trenery *Out on thee seeming*! 55 seem] Kellner proposes *seemed* 74 do so,] From Q F². F¹ *doe*, F², ⁴ *to do*,

HERO

O, God defend me! how am I beset!
What kind of catechising call you this? 75

CLAUDIO

To make you answer truly to your name.

HERO

Is it not Hero? Who can blot that name
With any just reproach?

CLAUDIO

Marry, that can Hero :

Hero itself can blot out Hero's virtue. 80
What man was he talked with you yesternight
Out at your window betwixt twelve and one?
Now, if you are a maid, answer to this.

HERO

I talked with no man at that hour, my lord,

DON PEDRO

Why, then are you no maiden. Leonato, 85
I am sorry you must hear : upon mine honour,
Myself, my brother, and this grievéd Count
Did see her, hear her, at that hour last night
Talk with a ruffian at her chamber-window ;
Who hath indeed, most like a liberal villain, 90
Confessed the vile encounters they have had
A thousand times in secret.

DON JOHN

Fie, fie! they are not to be named, my lord,
Not to be spoke of. 95
There is not chastity enough in language,
Without offence to utter them. Thus, pretty lady,
I am sorry for thy much misgovernment.

CLAUDIO

O Hero, what a Hero hadst thou been,
If half thy outward graces had been placed
About thy thoughts and counsels of thy heart! 100
But fare thee well, most foul, most fair! Farewell,
Thou pure impiety and impious purity!
For thee I'll lock up all the gates of love,
And on my eyelids shall conjecture hang,
To turn all beauty into thoughts of harm, 105
And never shall it more be gracious.

LEONATO

Hath no man's dagger here a point for me?
Hero swoons.

BEATRICE

Why, how now, cousin! wherefore sink you down?

DON JOHN

Come, let us go. These things, come thus to light,
Smother her spirits up.

110

Exeunt Don Pedro, Don John, and Claudio.

BENEDICK

How doth the lady?

BEATRICE

Dead, I think. Help, uncle!

Hero! Why, Hero! Uncle! Signior Benedick! Friar!

LEONATO

O Fate! take not away thy heavy hand.
Death is the fairest cover for her shame
That may be wished for.

BEATRICE

How now, cousin Hero!

115

FRIAR FRANCIS Have comfort, lady.

LEONATO Dost thou look up?

FRIAR FRANCIS

Yea, wherefore should she not?

LEONATO

Wherefore! Why, doth not every earthly thing
Cry shame upon her? Could she here deny

120

The story that is printed in her blood?

Do not live, Hero; do not ope thine eyes:

For, did I think thou wouldst not quickly die,

Thought I thy spirits were stronger than thy shames,

Myself would, on the rearward of reproaches,

125

Strike at thy life. Grieved I, I had but one?

Chid I for that at frugal nature's frame?

O, one too much by thee! Why had I one?

Why ever wast thou lovely in my eyes?

Why had I not with charitable hand

130

Took up a beggar's issue at my gates,

Who smirched thus and mired with infamy,

I might have said, 'No part of it is mine.

This shame derives itself from unknown loins?'

But mine, and mine I loved, and mine I praised,

135

And mine that I was proud on, mine so much —

That I myself was to myself not mine,

Valuing of her,—why, she, O, she is fall'n

Into a pit of ink, that the wide sea

110 *Exeunt . . . Claudio.*] Added by Rowe. 125 rearward] Q *rereward* F¹
reward F² rearward F³,⁴ rearward The meaning is that, following upon
reproaches, he would strike etc. 129 my] Craig *mine* 132 smirched] F¹⁻³
smeered F⁴ *smeer'd* 138 fall'n] Cam, Craig and others *fallen*

Hath drops too few to wash her clean again,
And salt too little which may season give
To her foul-tainted flesh! 140

BENEDICK Sir, sir, be patient.
For my part, I am so attired in wonder,
I know not what to say.

BEATRICE
O, on my soul, my cousin is belied! 145

BENEDICK
Lady, were you her bedfellow last night?

BEATRICE
No, truly, not: although, until last night,
I have this twelvemonth been her bedfellow.

LEONATO
Confirmed, confirmed! O, that is stronger made
Which was before barred up with ribs of iron! 150
Would the two Princes lie, and Claudio lie,
Who loved her so, that, speaking of her foulness,
Washed it with tears? Hence from her! Let her die.

FRIAR FRANCIS
Hear me a little;
For I have only been silent so long, 155
And given way unto this course of fortune
By noting of the lady. I have marked
A thousand blushing apparitions

142-144 Sir . . . say.] Prose in Q Ff. Pope's arrangement. 151 two] Omitted in F¹. (F²⁻⁴ *Would the prince lie, and Claudio would he lie*). 155-158 Hear . . . marked] Prose in Q Ff *Heare me a little, for I haue onely bene silent so long, and giuen way vnto this course of fortune by noting of the Ladie, I haue markt.* (Q: . . . *bin . . . long, & . . . fortune, . . . lady, . . . markt.*) Cam notes: "This commencement of the Friar's speech comes at the bottom of page, sig. G1 recto of the Quarto. The type appears to have been accidentally dislocated, and the passage was then set up as prose. . . . Some words were probably lost in the operation, giving the Friar's reason for remaining silent, viz. that he might find out the truth. The whole passage would therefore stand as follows:

*Hear me a little; for I have only been
Silent so long and given way unto
This cause of fortune . . .
By noting of the lady I have mark'd, &c.*

"The usual punctuation:

*And given way unto this course of fortune,
By noting of the lady: I have mark'd, &c.*

makes but indifferent sense. 'I have only been silent' may mean 'I alone have been silent'." But a period after *lady* is justified if *By* can have the sense of *as a result of*; and that it can must be conceded (See Abbott, 146). The passage then reads that the Friar has been silent as a consequence of observing the

- To start into her face ; a thousand innocent shames
 In angel whiteness beat away those blushes ; 160
 And in her eye there hath appeared a fire,
 To burn the errors that these Princes hold
 Against her maiden truth. Call me a fool ;
 Trust not my reading nor my observations,
 Which with experimental seal doth warrant 165
 The tenour of my book ; trust not my age,
 My reverence, calling, nor divinity,
 If this sweet lady lie not guiltless here
 Under some biting error.
- LEONATO Friar, it cannot be.
 Thou seest that all the grace that she hath left 170
 Is that she will not add to her damnation
 A sin of perjury. She not denies it.
 Why seek'st thou, then, to cover with excuse
 That which appears in proper nakedness?
- FRIAR FRANCIS
 Lady, what man is he you are accused of? 175
- HERO
 They know that do accuse me : I know none.
 If I know more of any man alive
 Than that which maiden modesty doth warrant,
 Let all my sins lack mercy ! O my father,
 Prove you that any man with me conversed 180
 At hours unmeet, or that I yesternight
 Maintained the change of words with any creature,
 Refuse me, hate me, torture me to death!
- FRIAR FRANCIS
 There is some strange misprision in the Princes.
- BENEDICK
 Two of them have the very bent of honour ; 185
 And if their wisdoms be misled in this,
 The practice of it lives in John the bastard,
 Whose spirits toil in frame of villanies.
- LEONATO
 I know not. If they speak but truth of her,

lady during the accusation. And he goes on to explain what he has observed. The Q page begins at l. 118: Friar: *Yea, wherefore* etc.; and other lines are jammed in it, ll. 142-144, which appear as two lines of prose in Q and F¹, instead of three lines of verse: Ben. *Sir, sir . . . say*. Trenerly:

... fortune.

*By noting of the lady I have mark'd
 A thousand etc.*

166 tenour] Q Ff *tenure* Theobald's change. Kittredge *tenure*

**These hands shall tear her. If they wrong her honour,
The proudest of them shall well hear of it.** 190

The proudest of them shall well hear of it.

Time hath not yet so dried this blood of mine.

Nor age so eat up my invention,

Nor fortune made such havoc of my means.

Nor my bad life reft me so much of friends, 195

But they shall find, awaked in such a kind,

Both strength of limb and policy of mind.

Ability in means and choice of friends.

To quit me of them thoroughly.

FRIAR FRANCIS **Pause awhile.**

And let my counsel sway you in this case.

Your daughter here the Princes left for dead.

Let her awhile be secretly kept in,

And publish it that she is dead indeed :

Maintain a mourning ostentation,

And on your family's old monument 205

Hang mournful epitaphs, and do all rites

That appertain unto a burial.

LEONATO

What shall become of this? What will this do?

FRIAR FRANCIS

Marry, this, well carried, shall on her behalf

Change slander to remorse: that is some good. 210

But not for that dream I on this strange course,

But on this travail look for greater birth.

She dying, as it must be so maintained,

Upon the instant that she was accused,

Shall be lamented, pitied, and excused 215

Of every hearer. For it so falls out,

That what we have we prize not to the worth

Whiles we enjoy it : but being lacked and lost,

Why, then, we rack the value, then we find

The virtue that possession would not show us 220

Whiles it was ours, So will it fare with Claudio.

When he shall hear she died upon his words,

Th' idea of her life shall sweetly creep

Into his study of imagination:

And every lovely organ of her life 225

Shall come apparelled in more precious habit,

More moving—delicate and full of life.

Into the eve and prospect of his soul.

Than when she lived indeed : then shall he mourn.

201 Princes] Q Ff *Princesse* Theobald's correction. 223 Th'] Cam, Craig
and others *The*

If ever love had interest in his liver,
 And wish he had not so accuséd her, 230
 No, though he thought his accusation true.
 Let this be so, and doubt not but success
 Will fashion the event in better shape
 Than I can lay it down in likelihood. 235
 But if all aim but this be levelled false,
 The supposition of the lady's death . . .
 Will quench the wonder of her infamy :
 And if it sort not well, you may conceal her,
 As best befits her wounded reputation, 240
 In some reclusive and religious life,
 Out of all eyes, tongues, minds, and injuries.

BENEDICK

Signior Leonato, let the friar advise you :
 And though you know my inwardness and love
 Is very much unto the Prince and Claudio, 245
 Yet, by mine honour, I will deal in this
 As secretly and justly as your soul
 Should with your body.

LEONATO

Being that I flow in grief,
 The smallest twine may lead me.

FRIAR FRANCIS

'Tis well consented : presently away. 250
 For to strange sores strangely they strain the cure.
 Come, lady, die to live. This wedding-day
 Perhaps is but prolonged. Have patience and endure.

Exeunt all but Benedick and Beatrice.

BENEDICK Lady Beatrice, have you wept all this while?

BEATRICE Yea, and I will weep a while longer. 255

BENEDICK I will not desire that.

BEATRICE You have no reason : I do it freely.

BENEDICK Surely I do believe your fair cousin is wronged.

BEATRICE Ah, how much might the man deserve of me that
 would right her! 260

BENEDICK Is there any way to show such friendship?

BEATRICE A very even way, but no such friend.—

BENEDICK May a man do it?

BEATRICE It is a man's office, but not yours.

BENEDICK I do love nothing in the world so well as you : is not 265
 that strange?

BEATRICE As strange as the thing I know not. It were as possible

248 flow] Daniel float (a w-te confusion : flow for flote). 253 Exeunt
 Beatrice.] Q Ff Exit. (Q exit.) We follow Cam.

for me to say I loved nothing so well as you: but believe me not; and yet I lie not. I confess nothing, nor I deny nothing. I am sorry for my cousin. 270

BENEDICK By my sword, Beatrice, thou lovest me.

BEATRICE Do not swear, and eat it.

BENEDICK I will swear by it that you love me; and I will make him eat it that says I love not you.

BEATRICE Will you not eat your word? 275

BENEDICK With no sauce that can be devised to it. I protest I love thee.

BEATRICE Why, then, God forgive me!

BENEDICK What offence, sweet Beatrice?

BEATRICE You have stayed me in a happy hour. I was about to protest I loved you. 280

BENEDICK And do it with all thy heart.

BEATRICE I love you with so much of my heart, that none is left to protest.

BENEDICK Come, bid me do anything for thee. 285

BEATRICE Kill Claudio.

BENEDICK Ha! not for the wide world.

BEATRICE You kill me to deny it. Farewell.

BENEDICK Tarry, sweet Beatrice.

BEATRICE I am gone, though I am here: there is no love in you. 290
Nay, I pray you, let me go.

BENEDICK Beatrice,—

BEATRICE In faith, I will go.

BENEDICK We'll be friends first.

BEATRICE You dare easier be friends with me than fight with mine enemy. 295

BENEDICK Is Claudio thine enemy?

BEATRICE Is a not approved in the height a villain, that hath slandered, scorned, dishonoured my kinswoman? O that I were a man! What, bear her in hand until they come to take hands; 300 and then, with public accusation, uncovered slander, unmitigated rancour,—O God, that I were a man! I would eat his heart in the market-place.

BENEDICK Hear me, Beatrice,—

BEATRICE Talk with a man out at a window! A proper saying! 305

BENEDICK Nay, but, Beatrice,—

BEATRICE Sweet Hero! She is wronged, she is slandered, she is undone.

272 swear, and] Ff, Craig *swear by it and* 288 deny it.] Ff *denie*, 292 Beatrice,—] Q Ff Beatrice. Theobald's change 298 [s a] Q Ff *Is a* Rowe Cam, Craig *Is he* 302 rancour,—] Q Ff *rancour?* Rowe's change. 304, 306 Beatrice,—] Q Ff Beatrice. Collier's change.

BENEDICK Beat—

BEATRICE Princes and counties! Surely, a princely testimony, a 310
goodly count, Count Comfect; a sweet gallant, surely! O that I
were a man for his sake! or that I had any friend would be a
man for my sake! But manhood is melted into courtesies, valour
into compliment, and men are only turned into tongue, and
trim ones too. He is now as valiant as Hercules that only tells a 315
lie, and swears it. I cannot be a man with wishing, therefore I
will die a woman with grieving.

BENEDICK Tarry, good Beatrice. By this hand, I love thee.

BEATRICE Use it for my love some other way than swearing by it.

BENEDICK Think you in your soul the Count Claudio hath 320
wronged Hero?

BEATRICE Yea, as sure as I have a thought or a soul.

BENEDICK Enough, I am engaged: I will challenge him. I will
kiss your hand, and so I leave you. By this hand, Claudio shall
render me a dear account. As your hear of me, so think of me. 325
Go, comfort your cousin. I must say she is dead: and so, fare-
well. *Exeunt.*

SCENE II. A PRISON.

*Enter Dogberry, Verges, and Sexton, in gowns, and the Watch
with Conrade and Borachio.*

DOGBERRY Is our whole dissembly appeared?

VERGES O, a stool and a cushion for the sexton.

SEXTON Which be the malefactors?

DOGBERRY Marry, that am I and my partner.

VERGES Nay, that's certain: we have the exhibition to exa- 5
mine.

309 Beat—] Q F¹ Beat? F², ³ Bett? F⁴ But? 311 count, Count Comfect;]
Q *Counte, Counte Comfect*, F¹ *Count, Comfect*, F²⁻⁴ *count-Comfect*, (a title
of derision = Lord Lollipop, according to Staunton; or Sugar-plum Count,
according to Capell:—hence, 'a sweet gallant, surely!' (See Furness, 226-228.)
Craig omits *count*, 313 courtesies,] Q F¹ *cursies*, F² *curtsies*, F³, ⁴ *curtesies*,
Cam, NCE *courtesies* Craig, CNS *curtsies*, Kittredge *cursies*, 314 tongue,
and trim] Hanmer *tongues, and trim* Kellner *tongues, untrue* 324 I leave] Ff
leave 327 *Exeunt.*] Q and F¹ omit. SCENE II.] Not in Q Ff. Added by
Capell. A PRISON.] Added by Theobald. *Enter . . . Borachio.*] Q Ff *Enter*
the Constables, Borachio, and the Towne Clerke in gownes. (Q *clearke*).
The speech-prefixes in this Sc. in Q are Keeper, Andrew, Kemp, Ke., Kem.,
Constable [for Dogberry]; Cowley, Const., Couley [for Verges]; Sexton;
Bor., Borachio; Con.; Both (l. 16); Watch I; Watch 2; Watch (l. 53). In
F¹ Keeper, Andrew, Kemp, Kem., Kee., Const.; Cowley, Const.; Sexton,
Sext., Sex. (see note to ll. 61, 62); Bor., Bora.; Con.; Watch I; Watch 2;
Watch.

-
- SEXTON But which are the offenders that are to be examined?
Let them come before master constable.
- DOGBERRY Yea, marry, let them come before me. What is your
name, friend? 10
- BORACHIO Borachio.
- DOGBERRY Pray, write down, Borachio. Yours, sirrah?
- CONRADE I am a gentleman, sir, and my name is Conrade.
- DOGBERRY Write down, master gentleman Conrade. Masters,
do you serve God? 15
- CONRADE, BORACHIO Yea, sir, we hope.
- DOGBERRY Write down, that they hope they serve God: and
write God first; for God defend but God should go before such
villains! Masters, it is proved already that you are little better
than false knaves; and it will go near to be thought so shortly. 20
How answer you for yourselves?
- CONRADE Marry, sir, we say we are none.
- DOGBERRY A marvellous witty fellow, I assure you; but I will go
about with him. Come you hither, sirrah. A word in your ear.
Sir, I say to you, it is thought you are false knaves. 25
- BORACHIO Sir, I say to you we are none.
- DOGBERRY Well, stand aside. 'Fore God, they are both in a tale.
Have you writ down, that they are none?
- SEXTON Master constable, you go not the way to examine:
you must call forth the watch that are their accusers. 30
- DOGBERRY Yea, marry, that's the efast way. Let the watch come
forth. Masters, I charge you, in the Prince's name, accuse these
men.
- FIRST WATCHMAN This man said, sir, that Don John, the
Prince's brother, was a villain. 35
- DOGBERRY Write down, Prince John a villain. Why, this is flat
perjury, to call a Prince's brother villain.
- BORACHIO Master constable,—
- DOGBERRY Pray thee, fellow, peace: I do not like thy look, I
promise thee. 40
- SEXTON What heard you him say else?
- SECOND WATCHMAN Marry, that he had received a thousand
ducats of Don John for accusing the Lady Hero wrongfully.
- DOGBERRY Flat burglary as ever was committed.
- VERGES Yea, by mass, that it is. 45
-

16-19 Yea, sir . . . villains!] Omitted in Ff which read: Kee. *Write downe Master gentleman Conrade: maisters, doe you serue God: maisters, it is proued alreadie that etc.* The Q has prefix *Both* for l. 16, common to Conrade and Borachio. 24, 25 ear. Sir,] Q F¹⁻³ *earre sir*, F⁴ *ear sir*; 38 constable,—] Q Ff *Constable*. We follow Capell. 45 by mass,] From Q. Ff *by th' masse Craig by the mass*,

SEXTON What else, fellow?

FIRST WATCHMAN And that Count Claudio did mean, upon his words, to disgrace Hero before the whole assembly, and not marry her.

DOGBERRY O villain! thou wilt be condemned into everlasting redemption for this. 50

SEXTON What else?

WATCHMEN This is all.

SEXTON And this is more, masters, than you can deny. Prince John is this morning secretly stol'n away; Hero was in this manner accused, in this very manner refused; and upon the grief of this, suddenly died. Master constable, let these men be bound, and brought to Leonato's. I will go before and show him their examination. 55 *Exit.*

DOGBERRY Come, let them be opinioned. 60

VERGES Let them be, in the hands!

CONRADE Off, coxcomb!

DOGBERRY God's my life, where's the sexton? Let him write down, the Prince's officer, coxcomb. Come, bind them. Thou naughty varlet! 65

CONRADE Away! You are an ass, you are an ass.

DOGBERRY Dost thou not suspect my place? Dost thou not suspect my years? O that he were here to write me down an ass! But, masters, remember that I am an ass: though it be not written down, yet forget not that I am an ass. No, thou villain, thou art full of piety, as shall be proved upon thee by good witness. I am a wise fellow; and, which is more, an officer; and, 70

55 stol'n] Cam, Craig and others *stolen* 59 *Exit.*] Omitted in Q Ff. 61, 62
 VERGES *Let them be, in the hands!* CONRADE *Off, coxcomb!*] Q Couley *Let them be in the hands of Coxcombe.* Ff Sex. *Let them be in the hands of Coxcombe.* Warburton split the Q F text into two speeches: Sexton. *Let them be in hand.* Con[rade]. *Off, coxcomb!* William Kempe played Dogberry and Richard Cowley played Verges: so the Q prefix *Couley* means *Verges* and the *Sexton* prefix in F is a mistake. Dogberry in l. 60 asks that the prisoners be pinioned and Verges answers "Let them be, in the hands!" The approach to do so arouses Conrade's "Off, coxcomb!" Cam thought *Verges'* line might be a corrupted stage-direction. Furness remarks: "The only words, it would appear, of which we are quite sure, are Conrade's 'Off coxcomb'." But the elucidation of the passage, after Warburton, is due to Brae. (See Furness, 230, 234; CNS, 144.) The spelling of here = *off*. Numerous amendments, including 'Let them be in the bands,' have been adopted, and in one case at least *Off coxcomb* has been allocated to Borachio, which is a possibility. For Verges' line modern readings in Cam, Craig, Chambers, Trenery, Brooke, Kittredge, NCE have been: *Let them be in the hands*— CNS *Let them be—in the hands.* [he offers to bind Conrade. 61 VERGES] Q Couley Ff Sex. 66 CONRADE] Q F1—3 Couley. F4 Cowley.

which is more, a householder; and, which is more, as pretty a piece of flesh as any is in Messina; and one that knows the law, go to; and a rich fellow enough, go to; and a fellow that hath had losses; and one that hath two gowns, and everything handsome about him. Bring him away. O that I had been writ down an ass!

Exeunt.

ACT V

SCENE I. BEFORE LEONATO'S HOUSE.

Enter Leonato and Antonio.

ANTONIO

If you go on thus, you will kill yourself;
And 'tis not wisdom thus to second grief
Against yourself.

LEONATO

I pray thee, cease thy counsel,

Which falls into mine ears as profitless
As water in a sieve. Give not me counsel;

Nor let no comforter delight mine ear
But such a one whose wrongs do suit with mine.

Bring me a father that so loved his child,
Whose joy of her is overwhelmed like mine,

And bid him speak of patience.

Measure his woe the length and breadth of mine,

And let it answer every strain for strain,

As thus for thus, and such a grief for such,

In every lineament, branch, shape, and form.

If such a one will smile, and stroke his beard,

74 is in] Ff, Craig in 78 *Exeunt.*] Q Ff Exit. The allocation of speeches for the Watchmen in this Sc. has been: 34, 47 FIRST WATCHMAN Q Ff Watch I. Q Ff are followed by Cam, Craig, CNS, Trenery, Brooke, Kittredge, NCE; but Chambers has Seacoal. 42 SECOND WATCHMAN Q Ff Watch 2. The same editors follow Q Ff; but Chambers has Oatcake. 53 WATCHMEN Q Ff Watch. Q Ff are followed by Cam, CNS, Kittredge. Craig, Trenery, Brooke Second Watchman. NCE First Watchman. Chambers Oatcake. ACT V] Ff Actus Quintus. Q omits. SCENE I. . . HOUSE.] Added by Pope. *Enter . . . Antonio.*] Q Ff Enter Leonato and his brother. The speech-prefixes in this Sc. in Q are Brother, Bro., Brot. [for Antonio]; Leonato, Leona., Leo., Leon.; Prince; Claudio, Claud., Clau.; Bened.; Const. [for Dogberry]; Bor.; Con. 2 [for Verges]. In F¹ Brother, Broth., Brot., Bro., Ant. (l. 100); Leon., Leonato, Leo.; Prin., Pri.; Clau., Claud.; Ben.; Const.; Bor.; Con. 2. 6 comforter] From Q. F¹ comfort F² comfort els F³, 4 comfort else 7 do] Ff doth. 10] A short line. Hanmer speak to me Keightley patience to me.

And sorry wag, cry 'hem!' when he should groan,
Patch grief with proverbs, make misfortune drunk
With candle-wasters, bring him yet to me,
And I of him will gather patience.

But there is no such man : for, brother, men
Can counsel and speak comfort to that grief
Which they themselves not feel ; but, tasting it,
Their counsel turns to passion, which before
Would give preceptual medicine to rage,
Fetter strong madness in a silken thread,
Charm ache with air, and agony with words.
No, no ; 'tis all men's office to speak patience
To those that wring under the load of sorrow,
But no man's virtue nor sufficiency,
To be so moral when he shall endure
The like himself. Therefore give me no counsel :
My griefs cry louder than advertisement.

ANTONIO

Therein do men from children nothing differ.

LEONATO

I pray thee, peace. I will be flesh and blood :
For there was never yet philosopher
That could endure the toothache patiently,
However they have writ the style of gods,
And made a push at chance and sufferance.

ANTONIO

Yet bend not all the harm upon yourself :
Make those that do offend you suffer too.

LEONATO

There thou speak'st reason : nay, I will do so.
My soul doth tell me Hero is belied ;
And that shall Claudio know ; so shall the Prince,
And all of them that thus dishonour her.

ANTONIO

Here comes the Prince and Claudio hastily.

Enter Don Pedro and Claudio.

16 And sorry wag, cry 'hem!'] Q F¹, ² And sorrow, wägge, crie hem, F² And hallow, wag, cry hem, F⁴ And hollow, wag, cry hem, F² and F⁴ with their hallow and hollow tried to make sense of sorrow; but Rowe and Pope followed F¹. Rowe also followed F⁴ in another edition. Capell gave a lead in reading *Bid sorrow, wag; cry, hem!* *Bid sorrow wag* has been largely adopted and appears in Cam, Craig, Chambers, Brooke, Kittredge, NCE; and Kinnear supported it. Steevens conj. *And, sorry wag, cry 'hem,'* Trenery, CNS follow Steevens. See Furness 238-241. 45 comes] *Craig come Enter . . . Claudio.*] In Q Ff after l. 44.

DON PEDRO

Good den, good den.

CLAUDIO

Good day to both of you.

LEONATO

Hear you, my lords,—

DON PEDRO

We have some haste, Leonato.

LEONATO

Some haste, my lord! Well, fare you well, my lord.

Are you so hasty now? Well, all is one.

DON PEDRO

Nay, do not quarrel with us, good old man.

50

ANTONIO

If he could right himself with quarrelling,

Some of us would lie low.

CLAUDIO

Who wrongs him?

LEONATO

Marry, thou dost wrong me, thou dissembler, thou.—

Nay, never lay thy hand upon thy sword :

I fear thee not.

CLAUDIO

Marry, beshrew my hand,

55

If it should give your age such cause of fear.

In faith, my hand meant nothing to my sword.

LEONATO

Tush, tush, man : never fleer and jest at me.

I speak not like a dotard nor a fool,

As, under privilege of age, to brag

60

What I have done being young, or what would do,

Were I not old. Know, Claudio, to thy head,

Thou hast so wronged mine innocent child and me,

That I am forced to lay my reverence by,

And, with grey hairs and bruise of many days,

65

Do challenge thee to trial of a man.

I say thou hast belied mine innocent child :

Thy slander hath gone through and through her heart,

And she lies buried with her ancestors ;

O, in a tomb where never scandal slept,

70

Save this of hers, framed by thy villany!

CLAUDIO

My villany?

LEONATO

Thine, Claudio, thine, I say.

DON PEDRO

You say not right, old man.

LEONATO

My lord, my lord,

I'll prove it on his body, if he dare,

Despite his nice fence and his active practice,
His May of youth and bloom of lustihood. 75

CLAUDIO

Away! I will not have to do with you.

LEONATO

Canst thou so daff me? Thou hast killed my child:
If thou kill'st me, boy, thou shalt kill a man.

ANTONIO

He shall kill two of us, and men indeed:
But that's no matter. Let him kill one first;
Win me and wear me. Let him answer me.
Come, follow me, boy; come, sir boy, come, follow me.
Sir boy, I'll whip you from your foining fence:
Nay, as I am a gentleman, I will. 85

LEONATO Brother,—

ANTONIO

Content yourself. God knows I loved my niece;
And she is dead, slandered to death by villains,
That dare as well answer a man indeed
As I dare take a serpent by the tongue. 90
Boys, apes, braggarts, Jacks, milksops!

LEONATO Brother Antony,—

ANTONIO

Hold you content. What, man! I know them, yea,
And what they weigh, even to the utmost scruple,—
Scambling, outfacing, fashion-monging boys,
That lie, and cog, and flout, deprave, and slander, 95
Go anticly, and show outward hideousness,
And speak off half a dozen dang'rous words,
How they might hurt their enemies, if they durst;
And this is all.

LEONATO But, brother Antony,—

ANTONIO Come, 'tis no matter. 100

Do not you meddle: let me deal in this.

DON PEDRO

Gentlemen both, we will not wake your patience.

86 Brother,—] Q Ff *Brother*. 91 Antony,—] Q Ff *Anthony*. 100 Antony,—] Q Ff *Anthony*. F²–4 *Anthony*. 86, 91, 100 changed by Theobald. 94 Scambling.] The word occurs again in *Henry V* i 4, v ii 217. *tug and scramble* occurs in *K. John* iv iii 146. Onions glosses *scamble* as “to struggle indecorously or rapaciously to obtain something” and “scramble.” Percy (Furness 247) and Nares identify *scambling* with *scrambling*. Craig read *Scrambling*, 96 anticly.] Q Ff, ^a *antiquely*, Cam follows Q. F²–4 Craig *antickly* CNS, Kittredge, NCE *antickly*, 97 dang'rous] Cam, Craig and others *dangerous* 102 wake your patience.] Warburton *wrack your patience* Hammer *rack your patience*. Keight-

My heart is sorry for your daughter's death :
 But, on my honour, she was charged with nothing
 But what was true, and very full of proof.

105

LEONATO My lord, my lord,—

DON PEDRO I will not hear you.

LEONATO

No? Come, brother : away! I will be heard!

ANTONIO

And shall, or some of us will smart for it.

Exeunt Leonato and Antonio.

Enter Benedick.

DON PEDRO

See, see : here comes the man we went to seek.

110

CLAUDIO Now, signior, what news?

BENEDICK Good day, my lord.

DON PEDRO Welcome, signior : you are almost come to part
 almost a fray.

CLAUDIO We had like to have had our two noses snapped off 115
 with two old men without teeth.

DON PEDRO Leonato and his brother. What think'st thou? Had
 we fought, I doubt we should have been too young for them.

BENEDICK In a false quarrel there is no true valour. I came to
 seek you both. 120

CLAUDIO We have been up and down to seek thee ; for we are
 high-proof melancholy, and would fain have it beaten away.
 Wilt thou use thy wit?

BENEDICK It is in my scabbard : shall I draw it?

DON PEDRO Dost thou wear thy wit by thy side? 125

CLAUDIO Never any did so, though very many have been
 beside their wit. I will bid thee draw, as we do the minstrels :
 draw, to pleasure us.

DON PEDRO As I am an honest man, he looks pale. Art thou sick,
 or angry? 130

key task your patience. Here wake seems to signify keep awake; and patience, exhausted patience or indulgence. 106 lord,—] Q Ff Lord. Pope's change. 109 Exeunt . . . Antonio.] Q Exeunt amb. Ff Exeunt ambo (after 108). CNS detects a contradiction in terms in ll. 106-108, due to imperfect cutting in which a part of an old text was left undeleted; and would read :

Leonato. My lord, my lord!

Don Pedro.

I will not hear you.

Leonato.

No?

Come brother, away!

[exeunt

CNS believes that in an older text the brothers continued the quarrel. *Enter Benedick.] Q Enter Ben. Ff Enter Benedicke. (after l. 107). 115 like] Q F¹ likt 117 brother. What] Q brother what F¹⁻³ brother, what F⁴ brother; what*

CLAUDIO What, courage, man! What though care killed a cat,
thou hast mettle enough in thee to kill care.

BENEDICK Sir, I shall meet your wit in the career, and you
charge it against me. I pray you choose another subject.

CLAUDIO Nay, then, give him another staff: this last was broke 135
cross.

DON PEDRO By this light, he changes more and more: I think he
be angry indeed.

CLAUDIO If he be, he knows how to turn his girdle.

BENEDICK Shall I speak a word in your ear? 140

CLAUDIO God bless me from a challenge!

BENEDICK (*aside to Claudio*) You are a villain. I jest not: I will
make it good how you dare, with what you dare, and when you
dare. Do me right, or I will protest your cowardice. You have
killed a sweet lady, and her death shall fall heavy on you. Let 145
me hear from you.

CLAUDIO Well, I will meet you, so I may have good cheer.

DON PEDRO What, a feast, a feast?

CLAUDIO I'faith, I thank him: he hath bid me to a calf's-head
and a capon; the which if I do not carve most curiously, say my 150
knife's naught. Shall I not find a woodcock too?

BENEDICK Sir, your wit ambles well: it goes easily.

DON PEDRO I'll tell thee how Beatrice praised thy wit the other
day. I said, thou hadst a fine wit: 'True,' said she, 'a fine little
one.' 'No,' said I, 'a great wit:' 'Right,' says she, 'a great gross 155
one.' 'Nay,' said I, 'a good wit:' 'Just,' said she, 'it hurts no-
body.' 'Nay,' said I, 'the gentleman is wise:' 'Certain,' said she,
'a wise gentleman.' 'Nay,' said I, 'he hath the tongues:' 'That I
believe,' said she, 'for he swore a thing to me on Monday night,
which he forswore on Tuesday morning; there's a double 160
tongue; there's two tongues.' Thus did she, an hour together,
trans-shape thy particular virtues: yet at last she concluded
with a sigh, thou wast the proper'st man in Italy.

CLAUDIO For the which she wept heartily, and said she cared not.

DON PEDRO Yea, that she did; but yet, for all that, and if she did 165
not hate him deadly, she would love him dearly. The old man's
daughter told us all.

CLAUDIO All, all; and, moreover, God saw him when he was
hid in the garden.

DON PEDRO But when shall we set the savage bull's horns on the 170
sensible Benedick's head?

142 (*aside to Claudio*) Added by Cam and adopted by Craig, Trenery, Brooke, Kittredge and NCE, and printed as an aside in CNS except *Let . . . you*. Not given in Chambers. 154 said she,] F¹⁻³ *saias she*, F⁴ *says she* 163 proper'st] Q *properst* F¹⁻³ *proprest* F⁴ *properest*

CLAUDIO Yea, and text underneath, 'Here dwells Benedick the married man?'

BENEDICK Fare you well, boy: you know my mind. I will leave you now to your gossip-like humour. You break jests as brag-garts do their blades, which, God be thanked, hurt not. My lord, for your many courtesies I thank you: I must discontinue your company. Your brother the bastard is fled from Messina. You have among you killed a sweet and innocent lady. For my Lord Lackbeard there, he and I shall meet: and till then peace be with him. *Exit.*

DON PEDRO He is in earnest.

CLAUDIO In most profound earnest; and, I'll warrant you, for the love of Beatrice.

DON PEDRO And hath challenged thee? 185

CLAUDIO Most sincerely.

DON PEDRO What a pretty thing man is when he goes in his doublet and hose, and leaves off his wit!

CLAUDIO He is then a giant to an ape: but then is an ape a doctor to such a man. 190

DON PEDRO But, soft you, let me be: pluck up, my heart, and be sad. Did he not say, my brother was fled?

Enter Dogberry, Verges, and the Watch, with Conrade and Borachio.

DOGBERRY Come, you, sir: if justice cannot tame you, she shall ne'er weigh more reasons in her balance. Nay, and you be a cursing hypocrite once, you must be looked to. 195

DON PEDRO How now? two of my brother's men bound! Borachio one!

CLAUDIO Hearken after their offence, my lord.

DON PEDRO Officers, what offence have these men done?

DOGBERRY Marry, sir, they have committed false report; moreover, they have spoken untruths. Secondarily, they are slanders. Sixth and lastly, they have belied a lady. Thirdly, they have verified unjust things; and, to conclude, they are lying knaves. 200

DON PEDRO First, I ask thee what they have done. Thirdly, I ask thee what's their offence. Sixth and lastly, why they are committed; and, to conclude, what you lay to their charge. 205

CLAUDIO Rightly reasoned, and in his own division; and, by my troth, there's one meaning well suited.

DON PEDRO Who have you offended, masters, that you are thus bound to your answer? This learned constable is too cunning to be understood. What's your offence? 210

175-176 brag-garts] Q Ff *braggards* 181 *Exit.*] Added by Rowe. 192 *Enter ... Borachio.*] Q Ff *Enter Constables, Conrade, and Borachio (after l. 188. Ff Constable).* 202, 205 Sixth] Q F²⁻³ *sixt* F⁴ *Sixth*

BORACHIO Sweet Prince, let me go no farther to mine answer :
do you hear me, and let this Count kill me. I have deceived even
your very eyes : what your wisdoms could not discover, these
shallow fools have brought to light ; who, in the night, over- 215
heard me confessing to this man how Don John your brother
incensed me to slander the Lady Hero ; how you were brought
into the orchard, and saw me court Margaret in Hero's gar-
ments ; how you disgraced her, when you should marry her. My
villainy they have upon record ; which I had rather seal with my 220
death than repeat over to my shame. The lady is dead upon
mine and my master's false accusation ; and, briefly, I desire
nothing but the reward of a villain.

DON PEDRO

Runs not this speech like iron through your blood?

CLAUDIO

I have drunk poison whiles he uttered it.

225

DON PEDRO

But did my brother set thee on to this?

BORACHIO

Yea, and paid me richly for the practice of it.

DON PEDRO

He is composed and framed of treachery :
And fled he is upon this villainy.

CLAUDIO

Sweet Hero! now thy image doth appear
In the rare semblance that I loved it first.

230

DOGBERRY Come, bring away the plaintiffs. By this time our
sexton hath reformed Signior Leonato of the matter. And,
masters, do not forget to specify, when time and place shall
serve, that I am an ass.

235

VERGES Here, here comes master Signior Leonato, and the
sexton too.

Enter Leonato and Antonio, with the Sexton.

LEONATO

Which is the villain? Let me see his eyes,
That, when I note another man like him,
I may avoid him. Which of these is he?

240

BORACHIO

If you would know your wronger, look on me.

LEONATO

Art thou the slave that with thy breath hast killed

212 farther] Rowe, Craig *farther* 224] Prose in Q Ff. Pope's arrangement.
237 *Enter . . . Sexton.*] Q *Enter* Leonato, his brother, and the Sexton. Ff *Enter*
Leonato. . 242 Art thou] F¹ *Art thou thou* F² *Art thou art thou* F³, ⁴ *Art thou,*
art thou 242-243 Art . . . child?] Prose in F¹⁻³. F⁴ Verse, first l. ending *breath*

Mine innocent child?

BORACHIO Yea, even I alone.

LEONATO

No, not so, villain; thou beliest thyself.
 Here stand a pair of honourable men; 245
 A third is fled, that had a hand in it.
 I thank you, Princes, for my daughter's death.
 Record it with your high and worthy deeds:
 'Twas bravely done, if you bethink you of it.

CLAUDIO

I know not how to pray your patience; 250
 Yet I must speak. Choose your revenge yourself;
 Impose me to what penance your invention
 Can lay upon my sin: yet sinned I not
 But in mistaking.

DON PEDRO

By my soul, nor I:
 And yet, to satisfy this good old man, 255
 I would bend under any heavy weight
 That he'll enjoin me to.

LEONATO

I cannot bid you bid my daughter live:
 That were impossible; but, I pray you both, 260
 Possess the people in Messina here
 How innocent she died; and if your love
 Can labour aught in sad invention,
 Hang her an epitaph upon her tomb,
 And sing it to her bones, sing it to-night.
 To-morrow morning come you to my house; 265
 And since you could not be my son-in-law,
 Be yet my nephew. My brother hath a daughter,
 Almost the copy of my child that's dead,
 And she alone is heir to both of us:
 Give her the right you should have giv'n her cousin, 270
 And so dies my revenge.

CLAUDIO

O noble sir,
 Your over-kindness doth wring tears from me!
 I do embrace your offer; and dispose
 For henceforth of poor Claudio.

LEONATO

To-morrow, then, I will expect your coming: 275

258 I . . . live:] The two *bids* upset the compositor of F³ which reads: *I cannot bid you daughter live*, F³ improved this: *I cannot bid your daughter live*, F⁴ tried to do better: *You cannot bid my daughter live* To complete the metre Rowe then read: *You cannot bid my daughter live again*. Keightley thought two *bids* one too many and for the second *bid* proposed *make*

To-night I take my leave. This naughty man
 Shall face to face be brought to Margaret,
 Who I believe was packed in all this wrong,
 Hired to it by your brother.

BORACHIO No, by my soul, she was not ;
 Nor knew not what she did when she spoke to me ; 280
 But always hath been just and virtuous
 In anything that I do know by her.

DOGBERRY Moreover, sir, which indeed is not under white and
 black, this plaintiff here, the offender, did call me ass. I beseech
 you, let it be remembered in his punishment. And also, the 285
 watch heard them talk of one Deformed. They say he wears a
 key in his ear, and a lock hanging by it ; and borrows money in
 God's name, the which he hath used so long and never paid,
 that now men grow hard-hearted, and will lend nothing for
 God's sake. Pray you, examine him upon that point. 290

LEONATO I thank thee for thy care and honest pains.

DOGBERRY Your worship speaks like a most thankful and
 reverend youth ; and I praise God for you.

LEONATO There's for thy pains.

DOGBERRY God save the foundation! 295

LEONATO Go, I discharge thee of thy prisoner, and I thank thee.

DOGBERRY I leave an arrant knave with your worship ; which I
 beseech your worship to correct yourself, for the example of
 others. God keep your worship! I wish your worship well. God
 restore you to health! I humbly give you leave to depart ; and if 300
 a merry meeting may be wished, God prohibit it! Come, neigh-
 bour.

Exeunt Dogberry and Verges.

LEONATO

Until to-morrow morning, lords, farewell.

ANTONIO

Farewell, my lords : we look for you to-morrow.

DON PEDRO

We will not fail.

CLAUDIO To-night I'll mourn with Hero. 305

LEONATO (*to the Watch*)

Bring you these fellows on. We'll talk with Margaret,
 How her acquaintance grew with this lewd fellow.

Exeunt, severally.

302 *Exeunt . . . Verges.*] Not in Q. Added by Capell. Ff *Exeunt.* (after l. 303).
 306 (*to the Watch*)] Added by Cam. 306, 307 Bring . . . fellow.] Prose in
 Q Ff. Pope's arrangement. 307 *Exeunt, severally.*] Added by Theobald.
 Q Ff *Exeunt.*

SCENE II. LEONATO'S GARDEN.

Enter Benedick and Margaret, meeting.

BENEDICK Pray thee, sweet Mistress Margaret, deserve well at my hands by helping me to the speech of Beatrice.

MARGARET Will you, then, write me a sonnet in praise of my beauty?

BENEDICK In so high a style, Margaret, that no man living shall come over it; for, in most comely truth, thou deservest it. 5

MARGARET To have no man come over me! Why, shall I always keep below stairs?

BENEDICK Thy wit is as quick as the greyhound's mouth: it catches. 10

MARGARET And yours as blunt as the fencer's foils, which hit, but hurt not.

BENEDICK A most manly wit, Margaret; it will not hurt a woman: and so, I pray thee, call Beatrice. I give thee the bucklers. 15

MARGARET Give us the swords: we have bucklers of our own.

BENEDICK If you use them, Margaret, you must put in the pikes with a vice; and they are dangerous weapons for maids.

MARGARET Well, I will call Beatrice to you, who I think hath legs. 20

BENEDICK And therefore will come. *Exit Margaret.*

(Sings) The god of love,

That sits above,

And knows me, and knows me,

How pitiful I deserve,— 25

I mean in singing; but in loving, Leander the good swimmer, Troilus the first employer of pandars, and a whole bookful of these quondam carpet-mongers, whose names yet run smoothly in the even road of a blank verse, why, they were never so truly turned over and over as my poor self in love. Marry, I cannot show it in rhyme: I have tried. I can find out no rhyme to 'lady' 30

SCENE II.] Not in Q Ff. Added by Capell. LEONATO'S GARDEN.] Added by Steevens. Pope and others: Leonato's House. Craig, Trenery, NCE follow Steevens. Brooke, Kittredge *Leonato's orchard*. Chambers here, as in v i has An open place. CNS Benedick and Margaret come up the Street. *Enter . . . meeting.*] Q Ff Enter Benedicke and Margaret. We follow Capell. The speech-prefixes in Q in this Sc. are Bened., Bene.; Mar., Marg.; Beat.; Vrsula. In F¹ Ben., Bene., Bened.; Mar.; Beat., Bea.; Vrs. 22 (*Sings*)] Added by Pope. On the musical setting to this song see Sh: Music 50. 22-25 The . . . deserve,—] Printed as prose in Q Ff. Arranged as verse by Capell. 28 names] F¹, ² name 31 it in] F¹, ² it

but 'baby,' an innocent rhyme; for 'scorn,' 'horn,' a hard rhyme; for 'school,' 'fool,' a babbling rhyme: very ominous endings! No, I was not born under a rhyming planet, nor I cannot woo in festival terms.

35

Enter Beatrice.

Sweet Beatrice, wouldst thou come when I called thee?

BEATRICE Yea, signior, and depart when you bid me.

BENÉDICK O, stay but till then!

BEATRICE 'Then' is spoken. Fare you well now: and yet, ere I go, let me go with that I came; which is, with knowing what hath passed between you and Claudio.

40

BENEDICK Only foul words; and thereupon I will kiss thee.

BEATRICE Foul words is but foul wind, and foul wind is but foul breath, and foul breath is noisome; therefore I will depart un-kissed.

45

BENEDICK Thou hast frightened the word out of his right sense, so forcible is thy wit. But I must tell thee plainly, Claudio undergoes my challenge; and either I must shortly hear from him, or I will subscribe him a coward. And, I pray thee now, tell me for which of my bad parts didst thou first fall in love with me?

50

BEATRICE For them all together; which maintained so politic a state of evil, that they will not admit any good part to inter-mingle with them. But for which of my good parts did you first suffer love for me?

BENEDICK Suffer love,—a good epithet! I do suffer love indeed, for I love thee against my will.

55

BEATRICE In spite of your heart, I think. Alas, poor heart! If you spite it for my sake, I will spite it for yours; for I will never love that which my friend hates.

BENEDICK Thou and I are too wise to woo peaceably.

60

BEATRICE It appears not in this confession. There's not one wise man among twenty that will praise himself.

BENEDICK An old, an old instance, Beatrice, that lived in the time of good neighbours. If a man do not erect in this age his own tomb ere he dies, he shall live no longer in monument than the bell rings and the widow weeps.

65

BEATRICE And how long is that, think you?

BENEDICK Question. Why, an hour in clamour, and a quarter in rheum: therefore is it most expedient for the wise, if Don Worm, his conscience, find no impediment to the contrary, to be the

70

32 'baby,'] Q F¹ *babie*, F², s *badie*, F⁴ *bady*, Rowe *baudy*, Another example of progressive degeneration in readings. See v i 258. 33 rhyme: . . . rhyme:] F¹ time: . . . time: 34 nor] Ff for 35 *Enter Beatrice.*] After l. 36 in Q. 40 came;] Rowe, Craig *came for*; 65 monument] Ff *monuments* 66 bell rings] Ff *Belsring*,

trumpet of his own virtues, as I am to myself. So much for praising myself, who, I myself will bear witness, is praiseworthy. And now tell me, how doth your cousin?

BEATRICE Very ill.

BENEDICK And how do you?

75

BEATRICE Very ill too.

BENEDICK Serve God, love me, and mend. There will I leave you too, for here comes one in haste.

Enter Ursula.

URSULA Madam, you must come to your uncle. Yonder's old coil at home: it is proved my Lady Hero hath been falsely accused, the Prince and Claudio mightily abused; and Don John is the author of all, who is fled and gone. Will you come presently? 80

BEATRICE Will you go hear this news, signior?

BENEDICK I will live in thy heart, die in thy lap, and be buried in thy eyes; and moreover I will go with thee to thy uncle's. 85

Exeunt.

SCENE III. A CHURCH.

Enter Don Pedro, Claudio, and three or four with tapers.

CLAUDIO Is this the monument of Leonato?

A LORD It is, my lord.

CLAUDIO (*reading out of a scroll*)

EPITAPH.

'Done to death by slanderous tongues

Was the Hero that here lies:

Death, in guerdon of her wrongs,

5

Gives her fame which never dies.

So the life that died with shame

Lives in death with glorious fame.'

78 *Enter Ursula.*] Ff after l. 76. We follow Q. 86 *Exeunt.*] Q exit. SCENE III.] Added by Capell. A CHURCH.] We follow Pope. Craig The inside of a Church. CNS A churchyard; before a sepulchre. Kittredge A churchyard. Chambers A church, before the tomb of Leonato's house. Brooke Within the church. Trenery, NCE A church. *Enter . . . tapers.*] Q Ff Enter Claudio, Prince, and three or four with tapers. The speech-prefixes in this Sc. in Q are Claudio; Lord, Lo. (see note to l. 22); Prince. In F¹ Clau.; Lord; Prin. 2 A LORD] Q Ff Lord. 3 CLAUDIO (*reading . . . scroll*)] Added by Capell. In Q Ff the poem read is headed Epitaph.

Hang thou there upon the tomb,
 Praising her when I am dumb. 10
 Now, music, sound, and sing your solemn hymn.

SONG.

Pardon, goddess of the night,
 Those that slew thy virgin knight;
 For the which, with songs of woe,
 Round about her tomb they go. 15
 Midnight, assist our moan;
 Help us to sigh and groan,
 Heavily, heavily.
 Graves, yawn, and yield your dead,
 Till death be utteréd, 20
 Heavily, heavily.

CLAUDIO

Now, unto thy bones good night!
 Yearly will I do this rite.

DON PEDRO

Good morrow, masters: put your torches out.
 The wolves have preyed; and look, the gentle day, 25
 Before the wheels of Phœbus, round about
 Dapples the drowsy east with spots of grey.
 Thanks to you all, and leave us. Fare you well.

CLAUDIO

Good morrow, masters: each his several way.

DON PEDRO

Come, let us hence, and put on other weeds; 30
 And then to Leonato's we will go.

CLAUDIO

And Hymen now with luckier issue speed's
 Than this for whom we rendered up this woe. *Exeunt.*

9-11 Hang . . . hymn.] In Q Ff ll. 9, 10 are printed as though part of the epitaph and the name Claudio is prefixed as speaker to l. 11. After l. 11 begins in Q Ff the next set of verses with a heading Song. On the musical setting to the epitaph see Sh: Music 51. 10 dumb.] Q *dead*. F¹⁻³ *dombe*. F⁴ *dumb*. Kittredge adds here the S.D. [Hangs up the scroll.] 12 SONG.] On the musical settings for this, see Sh: Music 51; and on the Song, Noble 63. 16, 17] One line in Q F¹, 2; two lines in F³, 4. 21 Heavily, heavily.] Ff Heavily, heavily. (i.e. mournfully). Knight follows Ff, thinking to utter here is to expel. "Death," he remarks, "is expelled heavenly—by the power of heaven." 22 CLAUDIO] Q Ff Lo. 22, 23 Now . . . rite.] One line in Q Ff. Rowe's arrangement.

SCENE IV. A ROOM IN LEONATO'S HOUSE.

*Enter Leonato, Antonio, Benedick, Beatrice, Margaret, Ursula,
Friar Francis, and Hero.*

FRIAR FRANCIS

Did I not tell you she was innocent?

LEONATO

So are the Prince and Claudio, who accused her
Upon the error that you heard debated.

But Margaret was in some fault for this,

Although against her will, as it appears

In the true course of all the question.

5

ANTONIO

Well, I am glad that all things sort so well.

BENEDICK

And so am I, being else by faith enforced

To call young Claudio to a reckoning for it.

LEONATO

Well, daughter, and you gentlewomen all,

Withdraw into a chamber by yourselves,

And when I send for you, come hither masked.

10

Exeunt Ladies.

The Prince and Claudio promised by this hour

To visit me. You know your office, brother :

You must be father to your brother's daughter,

And give her to young Claudio.

15

ANTONIO

Which I will do with confirmed countenance.

BENEDICK

Friar, I must entreat your pains, I think.

FRIAR FRANCIS To do what, signior?

BENEDICK

To bind me, or undo me ; one of them.

20

Signior Leonato, truth it is, good signior,

Your niece regards me with an eye of favour.

LEONATO

That eye my daughter lent her : 'tis most true.

SCENE IV. . . . HOUSE.] Added by Capell. *Enter . . . Hero.*] Q Ff *Enter Leonato, Benedick, Margaret, Vrsula, old man, Frier, Hero.* (F¹ Bene. Marg.) The speech-prefixes in this Sc. in Q are Frier; Leo., Leon.; Old [for Antonio]; Bened., Bene., Ben.; Prince, P.; Claud., Clau.; Hero; Beat.; Mess. In F¹ Frier; Leo., Leon.; Old; Bene., Bened., Ben.; Prin.; Claud., Cla., Clau.; Hero; Beat.; Messen. L. 54, generally allocated to Antonio is prefixed Leo. in Q Ff. See also l. 96. 7 sort] Q sorts 10 you] F² *young* F³, ⁴ *young* 12 *Exeunt Ladies.*] After l. 16 in Q Ff. 23 LEONATO] Q F¹ Leo. F²-4 *Old*.

BENEDICK

And I do with an eye of love requite her.

LEONATO

The sight whereof I think you had from me, 25
From Claudio, and the Prince : but what's your will?

BENEDICK

Your answer, sir, is enigmatical :
But, for my will, my will is, your good will
May stand with ours, this day to be conjoined
In the state of honourable marriage : 30
In which, good friar, I shall desire your help.

LEONATO

My heart is with your liking

FRIAR FRANCIS

And my help.

Here comes the Prince and Claudio.

Enter Don Pedro and Claudio, and two or three others.

DON PEDRO

Good morrow to this fair assembly.

LEONATO

Good morrow, Prince ; good morrow, Claudio : 35
We here attend you. Are you yet determined
To-day to marry with my brother's daughter?

CLAUDIO

I'll hold my mind, were she an Ethiope.

LEONATO

Call her forth, brother. Here's the friar ready.

Exit Antonio.

DON PEDRO

Good morrow, Benedick. Why, what's the matter, 40
That you have such a February face,
So full of frost, of storm, and cloudiness?

CLAUDIO

I think he thinks upon the savage bull.
Tush, fear not, man : we'll tip thy horns with gold,
And all Europa shall rejoice at thee, 45
As once Europa did at lusty Jove,
When he would play the noble beast in love.

BENEDICK

Bull Jove, sir, had an amiable low :

33 Here . . . Claudio.] Omitted in Ff. *Enter . . . others.*] Q Enter Prince, and Claudio, and two or three other. Ff Enter Prince and Claudio, with attendants. 39 *Exit Antonio.*] Theobald's addition. 40 DON PEDRO] Q P. Ff Prin. Benedick.] Q Bened.

And some such strange bull leaped your father's cow,
And got a calf in that same noble feat 50
Much like to you, for you have just his bleat.

Enter Antonio, with the Ladies masked.

CLAUDIO

For this I owe you. Here comes other reck'nings.
Which is the lady I must seize upon?

ANTONIO

This same is she, and I do give you her.

CLAUDIO

Why, then she's mine. Sweet, let me see your face. 55

LEONATO

No, that you shall not, till you take her hand
Before this friar, and swear to marry her.

CLAUDIO

Give me your hand. Before this holy friar,
I am your husband, if you like of me.

HERO

And when I lived, I was your other wife: 60

Unmasking.

And when you loved, you were my other husband.

CLAUDIO

Another Hero!

HERO

Nothing certainer:
One Hero died defiled; but I do live,
And surely as I live, I am a maid.

DON PEDRO

The former Hero! Hero that is dead! 65

LEONATO

She died, my lord, but whiles her slander lived.

FRIAR FRANCIS

All this amazement can I qualify:
When, after that the holy rites are ended,
I'll tell you largely of fair Hero's death. 70
Meantime let wonder seem familiar,
And to the chapel let us presently.

BENEDICK

Soft and fair, friar. Which is Beatrice?

BEATRICE (*unmasking*)

I answer to that name. What is your will?

50 And] F¹, * A 51 Enter . . . masked.] Q Ff Enter brother, Hero, Beatrice, Margaret, Vrsula. 54 ANTONIO] Q Ff Leo. Theobald's change, generally followed. 60 *Unmasking.*] Added by Rowe. 63 died defiled;] Q *died defilde*, Ff *died*, Collier objected to *defiled* and read *belied*; later he proposed *reviled*. 73 (*unmasking*)] Added by Capell.

BENEDICK

Do not you love me?

BEATRICE Why, no ; no more than reason.

BENEDICK

Why, then your uncle, and the Prince, and Claudio
Have been deceived : they swore you did. 75

BEATRICE

Do not you love me?

BENEDICK Troth, no ; no more than reason.

BEATRICE

Why, then my cousin, Margaret, and Ursula
Are much deceived : for they did swear you did.

BENEDICK

They swore that you were almost sick for me. 80

BEATRICE

They swore that you were well-nigh dead for me.

BENEDICK

'Tis no such matter. Then you do not love me?

BEATRICE

No, truly, but in friendly recompence.

LEONATO

Come, cousin, I am sure you love the gentleman.

CLAUDIO

And I'll be sworn upon't that he loves her ;
For here's a paper, written in his hand,
A halting sonnet of his own pure brain,
Fashioned to Beatrice. 85

HERO

And here's another,
Writ in my cousin's hand, stol'n from her pocket,
Containing her affection unto Benedick. 90

BENEDICK A miracle! Here's our own hands against our hearts.

Come, I will have thee ; but, by this light, I take thee for pity.

BEATRICE I would not deny you ; but, by this good day, I yield
upon great persuasion ; and partly to save your life, for I was
told you were in a consumption. 95

BENEDICK Peace! I will stop your mouth.

Kissing her.

DON PEDRO How dost thou, Benedick, the married-man?

BENEDICK I'll tell thee what, Prince : a college of wit-crackers
cannot flout me out of my humour. Dost thou think I care for a
satire or an epigram? No : if a man will be beaten with brains, a 100

75, 76] Prose in Ff. 76 they swore] Capell, Craig for *they swore* 80 that]
Omitted in Ff. 81 that] Omitted in Ff. 96 BENEDICK] Q Ff Leon. Corrected
by Theobald who also added Kissing her.

shall wear nothing handsome about him. In brief, since I do purpose to marry, I will think nothing to any purpose that the world can say against it; and therefore never flout at me for what I have said against it; for man is a giddy thing, and this is my conclusion. For thy part, Claudio, I did think to have beaten thee; but in that thou art like to be my kinsman, live unbruised, and love my cousin. 105

CLAUDIO I had well hoped thou wouldst have denied Beatrice, that I might have cudgelled thee out of thy single life, to make thee a double-dealer; which, out of question, thou wilt be, if my cousin do not look exceeding narrowly to thee. 110

BENEDICK Come, come, we are friends: let's have a dance ere we are married, that we may lighten our own hearts, and our wives' heels.

LEONATO We'll have dancing afterward. 115

BENEDICK First, of my word: therefore play, music. Prince, thou art sad: get thee a wife, get thee a wife. There is no staff more reverend than one tipped with horn.

Enter a Messenger.

MESSENGER

My lord, your brother John is ta'en in flight,
And brought with arméd men back to Messina. 120

BENEDICK Think not on him till to-morrow: I'll devise thee brave punishments for him. Strike up, pipers.

Dance.

Exeunt.

Exeunt.] Omitted in Q F¹. Q F¹ terminate with FINIS.

AS YOU LIKE IT

AS YOU LIKE IT was entered in the *Stationers' Registers* on 4th August (1600) together with *Henry V*, *Much Ado about Nothing* and Jonson's *Every Man in his Humour*, marked 'to be staied.'¹ It is assumed that the 'staying' was to protect the Chamberlain's company against unauthorised publication. However, a bad quarto of *Henry V* was issued in 1600; *Much Ado* was regularly published by Wise and Aspley in 1600; and Jonson's play was similarly issued by Walter Burre in 1601; but *As You Like It* appeared first in the Folio of 1623. Wright conjectured that this last play was not entered again in the immediate future because it was not ready²; and the long period before publication was ascribed by Neilson and Hill to its continued success on the stage.³ The Folio text is divided into Acts and Scenes; is typographically good, though it presents quite a few editorial conundrums; and some of its stage directions may be due to the author, particularly II ii, 'two or three Lords like Forresters'; while others are reminiscent of the prompt-book, such as I ii 177, 180, 'Wrastle,' 'Shout.' The unusually elaborate entrance at II iv may be due to the author or book-keeper or both.⁴ Greg thinks that the evidence points to a prompt-book as copy for the Folio text; if so, it was probably remote from the author's original manuscript. Some editors and critics have detected 'signs of haste' in writing the play, particularly with reference to the conclusion⁵; this Gordon opposes: "Genius," he writes, "is naturally impatient of conclusions, in which nothing is to be done but what convention demands, and nothing to be gained but the praise of having satisfied convention."⁶ Other discrepancies pointed out are the confusion of the two Dukes at one point (I ii 70)⁷; different versions of the duration of Duke Senior's banishment (I i 85f, I iii 63, II i 2); contradiction on the relative heights of Rosalind and Celia (I ii 237, I iii 107, IV iii 86-87); the duration of Orlando's absence from Rosalind in Act IV (IV i 155, III 100); the naming of Orlando's second brother as Jaques, thus tending to confuse him with the melancholy Jaques; the reference to Juno's swans instead of Venus'

¹ *Arber* iii 37; *Chambers*: WS, i 145; *Pollard*: FQ, 38; *Lewis*, i 309.

² *Clarendon*, vi.

³ *NCE*, 211.

⁴ Greg points out (EP, 144) that in *Merchant of Venice* IV i 164 we have *Enter Portia for Balthazar*; and in LLL, V ii, 'Costard armed, for Pompey,' 'Sir Nathaniel armed, for Alexander' etc. occur. ⁵ *Clarendon* vi.

⁶ *Gordon*: AS, xxxi. See p. 596 below. *Gordon* says further: "Except for the motive of Duke Frederick's retreat, which no one likes, there is nothing in the conclusion of *As You Like It* to contradict the experience of even the youngest reader."⁷ *CNS*, 99.

swans (i iii 67); and Oliver's addresses of 'fair ones' (iv iii 75) and 'fair sister' (to Rosalind, disguised, v ii 17), have also been called into question. Some of these discrepancies have been adduced as evidence that the text has been revised by Shakespeare; but as Neilson and Hill rightly remark with reference to some at least of them, they "are plainly the kind of inadvertence which is to be met with in a great many of Shakespeare's plays."¹ According to Chambers' tables² some 58 per cent. of the text is prose. A heavy proportion of prose was characteristic of the Shakespearian plays written in or about 1600, except *Julius Cæsar*; but Dover Wilson finds 'verse-fossils' in this prose of *As You Like It*,³ and thereon in part bases his thesis that the play was revised as a whole, passages which had been in verse being re-cast as prose. He considers that i ii, ii vi, iv iii, for instance, contain prose passages which began as verse; and his hypothesis regarding i ii is that ll. 1-123 are new prose, ll. 124-188 are old verse re-written as prose, and ll. 189-254 old verse. Fair comment is that what may be mistaken for vestigial remains of verse occur in Dickens and many other prose writers and might be expected in a poet. It has also been suggested that Hymen's masque is by 'another hand'⁴; but the same problem of a different and more formal style for inserted episodes of a special character occurs in connexion with the mousetrap play in *Hamlet*, the masque in *The Tempest* and other passages; and the dramatist would naturally differentiate the verse of such special features from that of the play proper.⁵ Omitting the masque, choruses etc., the proportion of rhyme in the spoken verse is about twenty per cent., a high proportion for the plays of this period, but is appropriate, of course, to the lyrical and romantic subject-matter of the play.⁶

The play was not mentioned in Mere's *Palladis Tamia* of 1598⁷; it was entered in the *Stationers' Registers* in August, 1600; and these facts, together with the style and spirit of the play, have led to a general acceptance of 1599-1600 for its date. This is supported by the quotation in iii v 81, from Marlowe's *Hero and Leander*, first printed in 1598; but Dover Wilson supposes that the dramatist had seen the poem earlier in manuscript.⁸ He places the first date of *As You Like It* in 1593 and considers that some at least of an audience of that year would have understood the allusion to Marlowe as 'Dead Shepherd' (iii v 80):

¹ NCE, 211. Shakespeare, says Bailey, 99, never worried about such incongruities. ² Chambers: WS, ii 398. ³ CNS, 96-98.

⁴ The masque is an important part of the plot: see p. 596 below, and footnote to v iv 98.

⁵ Chambers, however, finds the verses of the masque markedly inferior in style to the rest of the play. Chambers: WS, i 404.

⁶ cf. Chambers' tables, WS, ii 398.

⁷ Sh. Alln. Bk., i 46.

⁸ CNS, 103.

moreover, he holds that Touchstone's statement "it strikes a man more dead than a great reckoning in a little room" (see III iii 11, 12) is a reference to Marlowe's death in a Deptford tavern on 30 May, 1593, and to a line in his *Jew of Malta* (I i 37)¹: "Infinite riches in a little room." He suggests that this reference would be readily understood in 1593, but not in 1599. Further, he sees some connexion between Martext and the Marprelate controversy, and the influence in the play of the Nashe-Harvey dispute. For all these reasons and his theory on the prose and verse, he puts the first draft of the play in the summer of 1593, a revision in 1599-1600 and various 'touches' at a later date.²

As You Like It was directly and closely based on Lodge's novel '*Rosalynde. Euphuus Golden Legacie*: . . . Imprinted by Thomas Orwin for T. G. and John Busbie. 1590.'³ The book was written during a voyage which Lodge made with Captain Clarke to Terceras (the Azores) and the Canaries. In his racy Foreword *To the Gentlemen Readers*, Lodge begs "room for a souldier, & a sailer, that giues you the fruits of his labors that he wrought in the *Ocean*, when euerie line was wet with a surge, & euerie humorous passion countercheckt with a storme. If you like it, so:" and here, apparently, Shakespeare got his title.⁴ The basis of *Rosalynde* was the fourteenth-century *Gamelyn*,⁵ written in alliterated 'fourteeners' with central pauses and rhymed in couplets, but freely handled metrically, which was wrongly included in some MSS of the *Canterbury Tales* as *The Cokes Tale*. Lodge expanded this poem into a regular Arcadian romance and adorned its prose, interspersed with lyrics, with all the verbal tricks of Euphuism. Shakespeare closely followed Lodge; but he further expanded the story by the addition of Touchstone and Jaques, William and Audrey. He made the Dukes into brothers and so rendered more comprehensible their relations and the friendship of Rosalind and Celia. He changed Celia's (Alinda's) banishment by her father into voluntary exile for love of Rosalind. Shakespeare's Orlando himself decides to wrestle and is not tricked into it

¹ Numbered l. 72 in Brooke: Marlowe, p. 243. See *The Death of Christopher Marlowe* by Leslie Hotson, 1925; O. W. F. Lodge in TLS, 14 May, 6 June, 1925; and Boas: Marlowe 265 f.

² CNS, 103-107. But Sh's words are a form of a common phrase.

³ For texts see Greg: *Rosalynde*; Furness, 317-387; extracts in Holme, xxiii-xl; and Sh. Lib. For Shakespeare's use of Lodge's romance see Boswell-Stone in *Transactions New Sh. Soc.* 1882, 277-281; Holme, xiv; Furness, 305-310; Delius: Sh. Jahrbuch, 1871, 226-249; Tolman, 65-80.

⁴ Tieck suggested that the title was derived from the last phrase in the Epilogue of *Cynthia's Revels* (Jonson, iv 183): 'If you lik't you may.' Ulrici, 255, and Wright, *Clarendon*, viii, rightly cast much doubt on this.

⁵ See Skeat: *Gamelyn*; also included in Skeat's *Oxford Chaucer*, 1894, iv 645-667. For literary study, see also Zupitza in Sh. Jahrbuch, 1886, 69-148; Camb. Hist. Lit. i 298, 299, 367, ii 194.

by his brother. In Lodge, Celia is the more important person and Rosalind her page: Shakespeare made Rosalind the leading party. Lodge's Rosader (Orlando) is sustained in the forest by Adam: Shakespeare reversed this. He changed the woodland of the Ardennes to Arden, the Warwickshire tract that bore his mother's name. Lodge's Rosalind tries her lover's constancy by urging him to woo Alinda (Celia-Aliena): Shakespeare rejected this. Lodge's usurper is finally killed in battle: Shakespeare substituted the more appropriate (if somewhat unconvincing) comedy solution of a sudden conversion and repentance. It was maintained by Knight and Boswell-Stone¹ that Shakespeare followed *Gamelyn* on a few minor points; but the evidence is unsatisfactory. Stoll held that Malevole in Marston's *Malcontent* was the prototype of Jaques, and that part of the finale of Shakespeare's play copied Marston's.² There is difficulty in assessing the date of the *Malcontent*,³ but it contains obvious echoes of *Midsummer Night's Dream* and *Hamlet*,⁴ and it would appear that Marston was the borrower, as also perhaps was Jonson in III v of *Cynthia's Revels* where Amorphous instructs Asotus in wooing by impersonating the lady.⁵

A. C. Bradley held the opinion that *As You Like It*, of all his plays, contained the truest expression of Shakespeare's nature, of his habitual daily temper.⁶ In any case, it is a happy, sunny-time comedy in which the poet gave his public God's plenty: a story stripped of the tragedies of its sources; the eternal Arcadian woodland with lion and serpent; hunting customs, songs, music, dances, masque, wrestling, four contrasted types of love-affairs,⁷ versatile fooling, discomfited saturnine humour, popular philosophy, satire and comment on Court and town and country, burlesque of conventional pastoral, literary and Biblical allusions⁸; difficulties of sheep-farming,⁹ the constant problem of the

¹ Knight, *Comedies* ii 198; Boswell-Stone, *op. cit.*

² Mod. Ph. iii 1906,, 281-303. The connexion between the malcontent type of Marston, the Satirists, and Jaques has been elaborated by Oscar James Campbell (Campbell: SS, 47-56). He shows that Jaques' temper, unlike that establishing the tone in *As You Like It*, is discordant with the spirit of Arden.

³ Chambers: ES, iii 432.

⁴ Sh. Alln. Bk., i 129.

⁵ Herford in Jonson i 410; text in iv 93-98. The manner of Jonson's scene is so vastly different from Shakespeare's that one hesitates to credit Jonson's borrowing.

⁶ Gordon, 44.

⁷ Love at first sight, Rosalind and Orlando; love after interval and change, Celia and Oliver; reluctance and pastoral infatuation, Phebe and Silvius; whimsical attachment, Audrey and Touchstone; with the unfortunate William uninspired and loveless.

⁸ The principal Biblical references are: I i 301, II i 5, II iii 43, II iv 5, 9, 74, II v 53, III i 6, III ii 38, 106, III iv 10, 15, III v 89, v i 29, v iv 36. See also Carter, 325-335 and Noble: B 191-194,

⁹ Corin's utterances on the underling shepherd, II iv 71-80.

younger brother,¹ perhaps Diana on her fountain in West Cheap; racy prose and magnificent poetry. Ulrici comments on the symmetry of the plot, the characters mostly being arrangeable in pairs, and discovers in it that "chance, humour and caprice, being made to annihilate and subvert each other, the true director of human life, which is nothing less than the eternal order of things, is brought to light."² Gervinus, also seeking as usual for a 'ground-idea,' finds that the intention of the narrative is to extol self-mastery, equanimity, and self-command in outward suffering and inward passion.³ Moulton describes the dominant motive as "the impact of humour upon affectation."⁴ All commentators rejoice in the pleasant freedom of the woodland life, the wit, high spirits, and buoyancy of Rosalind,⁵ the humour of Touchstone and the dominant lyrical note. Moulton aptly distinguishes three types of humour: the healthy humour of Rosalind, the professional humour of Touchstone and the morbid humour of Jaques. These three run away with the critics. Dowden likened Jaques to Sterne,⁶ Alden thought him derived from a moody shepherd in Sidney's *Arcadia*⁷; but he has often been regarded, in his melancholy, his philosophising, his embittered view of life (though not in his earlier libertinism)⁸ as the forerunner of Hamlet—une sorte d'esquisse anticipée, says Cazamian.⁹ As such, he has received much attention, particularly in foreign commentary. Touchstone has been thought to present a problem. Celia, i ii 49, describes him as a 'natural,' which is said to be contradicted by his versatile wit and mental agility. Wright, like others, considered that "the motley-minded gentleman, one that had been a courtier, whose dry humour had a piquancy even for the worn-out Jaques" was not "at all what we are prepared to expect from the early description of him as 'the clownish fool,' or 'the roguish clown'."¹⁰ Furness's theory was that the Clown of the first Act was not the Touchstone of later scenes.¹¹ But Touchstone would be expected and required by the Court and especially by Shakespeare's audience to be a combination of the elementary clown and the sophisticated wit. "The true explanation of Touchstone's behaviour," writes Bethell, "lies in the psychology, not of Touchstone himself but of the audience."¹² The audience was given the

¹ See John W. Draper: *Orlando, the Younger Brother* in *Philological Quarterly*, xiii, Jan. 1934, 72-77.

² Ulrici, 254.

³ Gervinus, 390.

⁴ Moulton, 300.

⁵ See Furness, 404-408.

⁶ Dowden, 78.

⁷ Alden, 223.

⁸ Dowden thinks this was only 'experimental.'

⁹ Cazamian, 85.

¹⁰ Clarendon, vii.

¹¹ Furness, 309. Campbell: SS, 56-64 resolves this problem. Shakespeare, he thinks, designed the part for Kemp, but was forced to insert into the role opportunities for Robert Armin to display his peculiar talents.

¹² Bethell, 94.

fool whom it expected and understood. Touchstone's own statement that he had been a courtier, which we learn through Jaques, refers no doubt particularly to his entertainment of the Court ladies. The sword that he broke on a stone in courting the apocryphal Jane Smile was as mythical as Excalibur or was perhaps the Fool's wooden dagger; and he wore a long coat of mixed coloured thread (motley), mostly green, as described by Hotson.¹ Many have declared that the last scene in the play is inferior²; Bailey even suggests that it may not have been written by Shakespeare and Sir John Squire considered that "a little thought too might have better prepared the end of *As You Like It*." The main difficulties found are the masque of Hymen and misgivings over the repentance of Oliver, the conversion of the usurper, and the marriages of Oliver with Celia and Touchstone with Audrey. It can only be said that the masque was the device which Shakespeare introduced to lend plausibility, as though by sanction from on high, to the four marriages, three of which at least were unlikely enough, in this unlikely though romantic world. As such, the masque is essential to the plot. The usurping Duke had to be disposed of otherwise than by the tragic means adopted in the novel. Celia may be regarded as more or less sacrificed in the general comedy ending, as Julia and Hero had been before her³; but at least she fares better than in George Sand's version *Comme il vous plaira* where she suffers the dreadful fate of marriage to Jaques.⁴ We can only hope that Audrey did her best with Touchstone. Silvius and Phebe, the passionate swain and reluctant nymph, are as old and immortal as Pan and Syrinx whose story was danced by Daphnis and Chloe in the first of the pastoral romances⁵; and their future may not be questioned. The play emphasises the contrasts between Court and country, between artificial literary pastoral life and real rustic existence, between tradition and innovation in rural economy. The small part of Jaques de Boys has its interests. On his sudden entry at v iv 145 he declaims the somewhat difficult 'shilling' speech, on the successful delivery of which the young actor receives the award of one shilling from the management.⁶

¹ II vii 34, II iv 42, Neither Feste nor Touchstone, writes Ritson, "though they wear a particoloured dress, has either *coxcomb* or *bauble*." Douce, i 309, differs from Ritson. For information on the Fool's costume, see Hotson: SM.

² For instance, Wright in Clarendon vii, Tolman 69-70, Alden 225, Cazamian 84, Saintsbury in Camb. Hist. Lit. v 192, Bailey 97, Sir John Squire (Squire 77) and others. ³ *Two Gentlemen of Verona* and *Much Ado*.

⁴ An account of the play with extracts as given by Furness, 421-426.

⁵ *Daphnis and Chloe*, by Longus, translated out of Greek by George Thornley, Anno 1657. With Intr. by George Saintsbury, London, Simpkin Marshall, N.D. *Daphnis and Chloe* with the English translation of George Thornley, revised by J. M. Edmonds, is included in the Loeb Classical Library, London, Heinemann, 1916. For a statement of the development of pastoral literature, see Greg: Rosalynde. ⁶ Russell Thorndike, 97-98.

DRAMATIS PERSONÆ

DUKE, living in exile.

FREDERICK, his brother, and usurper of his dominions.

AMIENS, } lords attending on the banished Duke.
JAQUES, }

LE BEAU, a courtier attending upon Frederick.

CHARLES, wrestler to Frederick.

OLIVER, }
JAQUES, } sons of Sir Rowland de Boys.
ORLANDO, }

ADAM, } servants to Oliver.
DENNIS, }

TOUCHSTONE, a clown.

SIR OLIVER MARTEXT, a vicar.

CORIN, } shepherds.
SILVIUS, }

WILLIAM, a country fellow, in love with Audrey.

A person representing Hymen.

ROSALIND (Ganymede), daughter to the banished Duke.

CELIA (Aliena), daughter to Frederick.

PHEBE, a shepherdess.

AUDREY, a country wench.

Lords, pages, foresters, and attendants.

SCENE: OLIVER'S HOUSE, DUKE FREDERICK'S COURT, AND THE FOREST OF
ARDEN.

DRAMATIS PERSONÆ] First given by Rowe. Cam gave Sylvius in *Dramatis Personæ* but Silvius in text. Folios have Silvius. The first Folio entrances and speech-prefixes for Duke Frederick are as for Duke; but he is called Frederick in i ii 69, 199 and v iv 144. In i ii 70 the poet seems to have confused him with Duke Senior, his brother in exile. Duke Senior's name is nowhere given: entrances and prefixes are consistently as for Duke Senior. Entrances and prefixes for Rosalind are as for Rosalind, except that she is called Rosaline in entrances in i iii and ii iv, and Rosalinde in v iv. In the verse at iii ii 127 she is, for metrical reasons, called *Rosalinda*. In i ii 19 she is termed *Rose*. Entrances and prefixes for Touchstone are as for Clown, but in one entrance in ii iv he is termed Clowne, alias Touchstone; and he is thrice called by his name in the text in ii iv and iii ii. The alias addition was probably to distinguish him in the prompt-book from William whom he himself calls Clown at v i 10, but whose entrance and prefixes are as for William. Orlando's second brother, Jaques de Boys has entrance and prefixes in v iv as for 2 Brother, but he is called *Jaques* in i i 4. The entrances for Le Beau in i ii are Le Beau and Le Beau, the prefixes are Le Beau, and Celia calls him '*Monsieur the Beau*.' Jaques is usually pronounced as a dissyllable.

AS YOU LIKE IT

ACT I

SCENE I. ORCHARD OF OLIVER'S HOUSE.

Enter Orlando and Adam.

ORLANDO As I remember, Adam, it was upon this fashion bequeathed me by will but poor a thousand crowns, and, as thou sayst, charged my brother, on his blessing, to breed me well: and there begins my sadness. My brother Jaques he keeps at school, and report speaks goldenly of his profit. For my part, he keeps me rustically at home, or, to speak more properly, stays me here at home unkept: for call you that keeping for a gentleman of my birth, that differs not from the stalling of an ox? His horses are bred better; for, besides that they are fair with their feeding, they are taught their manage, and to that end riders dearly hired: but I, his brother, gain nothing under him but growth; for the which his animals on his dunghills are as much bound to him as I. Besides this nothing that he so plentifully gives me, the something that nature gave me his countenance seems to take from me. He lets me feed with his hinds, bars me the place of a brother, and, as much as in him lies, mines my gentility with my education. This is it, Adam, that grieves me; and the spirit of my father, which I think is within me, begins to mutiny against this servitude. I will no longer endure it, though yet I know no wise remedy how to avoid it.

Enter Oliver.

ADAM Yonder comes my master, your brother.

ORLANDO Go apart, Adam, and thou shalt hear how he will shake me up.

ACT I SCENE I.] Ff Actus Primus, Scæna Prima (F¹, 4 Scena). The speech-prefixes in this Sc. in F¹ are Orlando, Orlan., Orl.; Adam; Oli., Oliuer; Den.; Cha., Charles. ORCHARD . . . HOUSE.] Added by Cam after Capell and Pope. 1-2 fashion bequeathed] Warburton, Hanmer *my father bequeathed* In some editions a stop and pronoun are inserted after *fashion* Rann *fashion: He Keightley fashion. He* Cam, NCE *fashion: bequeathed* Clarendon, Craig, Holme, Crawford, Bisson *fashion bequeathed* Kittredge *fashion: he bequeathed* CNS *fashion: a' bequeathed* Chambers *fashion. He bequeathed* 2 poor a] F¹-4 *a poore* 6 stays] F¹ *staies* Warburton *stys*

- OLIVER Now, sir! what make you here?
- ORLANDO Nothing. I am not taught to make anything. 25
- OLIVER What mar you then, sir?
- ORLANDO Marry, sir, I am helping you to mar that which God made, a poor unworthy brother of yours, with idleness.
- OLIVER Marry, sir, be better employed, and be naught awhile.
- ORLANDO Shall I keep your hogs and eat husks with them? 30
What prodigal portion have I spent, that I should come to such penury?
- OLIVER Know you where you are, sir?
- ORLANDO O, sir, very well : here in your orchard.
- OLIVER Know you before whom, sir? 35
- ORLANDO Ay, better than him I am before knows me. I know you are my eldest brother ; and, in the gentle condition of blood, you should so know me. The courtesy of nations allows you my better, in that you are the firstborn ; but the same tradition takes not away my blood, were there twenty brothers betwixt us. I have as much of my father in me as you, albeit, I confess, your coming before me is nearer to his reverence. 40
- OLIVER What, boy!
- ORLANDO Come, come, elder brother, you are too young in this.
- OLIVER Wilt thou lay hands on me, villain? 45
- ORLANDO I am no villain. I am the youngest son of Sir Rowland de Boys : he was my father, and he is thrice a villain that says such a father begot villains. Wert thou not my brother, I would not take this hand from thy throat till this other had pulled out thy tongue for saying so. Thou hast railed on thyself. 50
- ADAM Sweet masters, be patient. For your father's remembrance, be at accord.
- OLIVER Let me go, I say.
- ORLANDO I will not, till I please : you shall hear me. My father charged you in his will to give me good education. You have trained me like a peasant, obscuring and hiding from me all gentlemanlike qualities. The spirit of my father grows strong in me, and I will no longer endure it. Therefore allow me such exercises as may become a gentleman, or give me the poor allottery my father left me by testament. With that I will go buy my fortunes. 60
- OLIVER And what wilt thou do? beg, when that is spent? Well, sir, get you in. I will not long be troubled with you. You shall have some part of your will. I pray you, leave me.
- ORLANDO I will no further offend you than becomes me for my good. 65

OLIVER Get you with him, you old dog.

ADAM Is 'old dog' my reward? Most true, I have lost my teeth in your service. God be with my old master! He would not have spoke such a word.

70

Exeunt Orlando and Adam.

OLIVER Is it even so? Begin you to grow upon me? I will physic your rankness, and yet give no thousand crowns neither. Holla, Dennis!

Enter Dennis.

DENNIS Calls your worship?

OLIVER Was not Charles, the Duke's wrestler, here to speak with me? 75

DENNIS So please you, he is here at the door and importunes access to you.

OLIVER Call him in. (*Exit Dennis.*) 'Twill be a good way; and to-morrow the wrestling is. 80

Enter Charles.

CHARLES Good morrow to your worship.

OLIVER Good Monsieur Charles, what's the new news at the new court?

CHARLES There's no news at the court, sir, but the old news: that is, the old Duke is banished by his younger brother the new Duke; and three or four loving lords have put themselves into voluntary exile with him, whose lands and revenues enrich the new Duke: therefore he gives them good leave to wander. 85

OLIVER Can you tell if Rosalind, the Duke's daughter, be banished with her father? 90

CHARLES O, no, for the Duke's daughter, her cousin, so loves her, being ever from their cradles bred together, that she would have followed her exile, or have died to stay behind her. She is at the court, and no less beloved of her uncle than his own daughter; and never two ladies loved as they do. 95

OLIVER Where will the old Duke live?

CHARLES They say he is already in the forest of Arden, and a many merry men with him; and there they live like the old Robin Hood of England. They say many young gentlemen flock to him every day, and fleet the time carelessly as they did in the golden world. 100

OLIVER What, you wrestle to-morrow before the new Duke?

CHARLES Marry, do I, sir; and I came to acquaint you with a

79 (*Exit Dennis.*)] Added by Johnson. 92 she] F¹ hee F² he F³, ⁴ she
93 her] F¹, ⁴ their

matter. I am given, sir, secretly to understand that your younger brother, Orlando, hath a disposition to come in disguised 105 against me to try a fall. To-morrow, sir, I wrestle for my credit, and he that escapes me without some broken limb shall acquit him well. Your brother is but young and tender; and, for your love, I would be loath to foil him, as I must, for my own honour, if he come in. Therefore, out of my love to you, I came 110 hither to acquaint you withal, that either you might stay him from his intendment, or brook such disgrace well as he shall run into, in that it is a thing of his own search, and altogether against my will.

OLIVER Charles, I thank thee for thy love to me, which thou 115 shalt find I will most kindly requite. I had myself notice of my brother's purpose herein, and have by underhand means laboured to dissuade him from it, but he is resolute. I'll tell thee, Charles,—it is the stubbornest young fellow of France, full of ambition, an envious emulator of every man's good parts, a 120 secret and villanous contriver against me his natural brother. Therefore use thy discretion. I had as lief thou didst break his neck as his finger. And thou wert best look to't; for if thou dost him any slight disgrace, or if he do not mightily grace himself on thee, he will practise against thee by poison, entrap thee by 125 some treacherous device, and never leave thee till he hath ta'en thy life by some indirect means or other: for, I assure thee, and almost with tears I speak it, there is not one so young and so villanous this day living. I speak but brotherly of him; but should I anatomize him to thee as he is, I must blush and weep, 130 and thou must look pale and wonder.

CHARLES I am heartily glad I came hither to you. If he come to-morrow, I'll give him his payment. If ever he go alone again, I'll never wrestle for prize more. And so, God keep your worship! 135

OLIVER Farewell, good Charles. (*Exit Charles.*) Now will I stir this gamester. I hope I shall see an end of him; for my soul, yet I know not why, hates nothing more than he. Yet he's gentle; never schooled, and yet learned; full of noble device; of all sorts enchantingly beloved; and indeed so much in the 140 heart of the world, and especially of my own people, who best know him, that I am altogether misprised. But it shall not be so long: this wrestler shall clear all. Nothing remains but that I kindle the boy thither, which now I'll go about. *Exit.*

130 anatomize] F¹, ^a *anathomize* 136 OLIVER] Omitted in F¹. (*Exit Charles.*)
After line 135 in Ff *Exit*.

SCENE II. LAWN BEFORE THE DUKE'S PALACE.

Enter Rosalind and Celia.

CELIA I pray thee, Rosalind, sweet my coz, be merry.

ROSALIND Dear Celia, I show more mirth than I am mistress of, and would you yet I were merrier? Unless you could teach me to forget a banished father, you must not learn me how to remember any extraordinary pleasure. 5

CELIA Herein I see thou lov'st me not with the full weight that I love thee. If my uncle, thy banished father, had banished thy uncle, the Duke my father, so thou hadst been still with me, I could have taught my love to take thy father for mine. So wouldst thou, if the truth of thy love to me were so righteously 10 tempered as mine is to thee.

ROSALIND Well, I will forget the condition of my estate, to rejoice in yours.

CELIA You know my father hath no child but I, nor none is like to have: and, truly, when he dies, thou shalt be his heir; 15 for what he hath taken away from thy father perforce, I will render thee again in affection. By mine honour, I will, and when I break that oath, let me turn monster. Therefore, my sweet Rose, my dear Rose, be merry.

ROSALIND From henceforth I will, coz, and devise sports. Let me 20 see, what think you of falling in love?

CELIA Marry, I prithee, do, to make sport withal: but love no man in good earnest; nor no further in sport neither, than with safety of a pure blush thou mayst in honour come off again.

ROSALIND What shall be our sport, then? 25

CELIA Let us sit and mock the good housewife Fortune from her wheel, that her gifts may henceforth be bestowed equally.

ROSALIND I would we could do so, for her benefits are mightily misplaced, and the bountiful blind woman doth most mistake in 30 her gifts to women.

CELIA 'Tis true, for those that she makes fair she scarce makes honest; and those that she makes honest she makes very ill-favouredly.

ROSALIND Nay, now thou goest from Fortune's office to Nature's. Fortune reigns in gifts of the world, not in the lineaments 35 of Nature.

Enter Touchstone.

SCENE II.] Ff Scena Secunda. LAWN . . . PALACE.] Added by Capell. *Celia.* F¹ *Celia.* The speech-prefixes in this Sc. in F¹ are Cel.; Ros.; Clow., Clo. [Touchstone]; Le-Beu; Duke, Du., Duk.; Orl.; Char., Cha. 36 *Enter Touchstone.*] Ff Enter Clowne.

- CELIA No? When Nature hath made a fair creature, may she not by Fortune fall into the fire? Though Nature hath given us wit to flout at Fortune, hath not Fortune sent in this fool to cut off the argument? 40
- ROSALIND Indeed, there is Fortune too hard for Nature, when Fortune makes Nature's natural the cutter-off of Nature's wit.
- CELIA Peradventure this is not Fortune's work neither, but Nature's, who perceiveth our natural wits too dull to reason of such goddesses, and hath sent this natural for our whetstone; 45 for always the dulness of the fool is the whetstone of the wits. How now, wit! Whither wander you?
- TOUCHSTONE Mistress, you must come away to your father.
- CELIA Were you made the messenger?
- TOUCHSTONE No, by mine honour, but I was bid to come for 50 you.
- ROSALIND Where learned you that oath, fool?
- TOUCHSTONE Of a certain knight that swore by his honour they were good pancakes, and swore by his honour the mustard was naught. Now I'll stand to it, the pancakes were naught and the 55 mustard was good, and yet was not the knight forsworn.
- CELIA How prove you that, in the great heap of your knowledge?
- ROSALIND Ay, marry, now unmuzzle your wisdom.
- TOUCHSTONE Stand you both forth now. Stroke your chins, and 60 swear by your beards that I am a knave.
- CELIA By our beards, if we had them, thou art.
- TOUCHSTONE By my knavery, if I had it, then I were; but if you swear by that that is not, you are not forsworn. No more was this knight, swearing by his honour, for he never had any; or if 65 he had, he had sworn it away before ever he saw those pancakes or that mustard.
- CELIA Prithee, who is't that thou mean'st?
- TOUCHSTONE One that old Frederick, your father, loves.
- CELIA My father's love is enough to honour him. Enough! 70

44 perceiveth] F²⁻⁴ *perceiving* Craig, Holme, Crawford, Bisson, NCE *perceiving* Cam, Clarendon, Chambers, CNS, Kittredge *perceiveth* Furness favours F² reading. 45 and hath] Ff *hath* Malone added *and* Cam, Clarendon, Chambers, CNS, Kittredge *and hath* Craig, Holme, Crawford, Bisson, NCE *hath* 46 whetstone of the wits.] Robert Recorde, physician, astronomer and mathematician, wrote a book which established the equation sign and gave the method for extraction of square roots: *The Whetstone of Witte*, . . . 1557. Plimpton, 70-80, gives a picture (original in the National Portrait Gallery) and an account of Recorde. 48 father.] F¹ *farher*. . . 69 TOUCHSTONE] CNS adds [to Rosalind.] 70 CELIA] Ff Ros. Theobald's emendation, widely adopted. The usurper is called *Frederick* in v iv 144 and it must be the usurper

Speak no more of him: you'll be whipped for taxation one of these days.

TOUCHSTONE The more pity, that fools may not speak wisely what wise men do foolishly.

CELIA By my troth, thou sayest true: for since the little wit that fools have was silenced, the little foolery that wise men have makes a great show. Here comes Monsieur Le Beau. 75

Enter Le Beau.

ROSALIND With his mouth full of news.

CELIA Which he will put on us, as pigeons feed their young.

ROSALIND Then shall we be news-crammed. 80

CELIA All the better: we shall be the more marketable. *Bon jour*, Monsieur Le Beau: what's the news?

LE BEAU Fair Princess, you have lost much good sport.

CELIA Sport! of what colour?

LE BEAU What colour, madam! How shall I answer you? 85

ROSALIND As wit and fortune will.

TOUCHSTONE Or as the Destinies decrees.

CELIA Well said: that was laid on with a trowel.

TOUCHSTONE Nay, if I keep not my rank,—

ROSALIND Thou lovest thy old smell. 90

LE BEAU You amaze me, ladies. I would have told you of good wrestling, which you have lost the sight of.

ROSALIND Yet tell us the manner of the wrestling.

LE BEAU I will tell you the beginning; and, if it please your ladyships, you may see the end, for the best is yet to do; and here, where you are, they are coming to perform it. 95

CELIA Well, the beginning that is dead and buried.

LE BEAU There comes an old man and his three sons,—

CELIA I could match this beginning with an old tale.

LE BEAU Three proper young men, of excellent growth and 100 presence.

to whom Orlando alludes as Frederick in *iii* 199. The change here from *Rosalind* to *Celia* therefore seems necessary. Duke Frederick has prefix for *Duke* in the play and Duke Senior, who is given no name, is prefixed as for *Duke Senior*. CNS adheres to F's *Rosalind*. him. Enough! Speak] Ff *him enough; speaks*. (F² *enough*.) The earlier editors adopted *him*:—*enough! speak* Malone had *him*. *Enough: speak* Keightley would cancel *enough*; Cam, Clarendon *him: enough! speak* Holme *him enough: speak* Kittredge *him. Enough! Speak* Bisson *him enough. Speak* NCE *him. Enough! speak* 74 wise men] F¹, ² *Wisemen* F³, ⁴ *Wise men* 77 *Le Beau*.] F¹ *the Beau*. *Enter Le Beau*.] F¹ *Enter le Beau*. F²-⁴ *Enter Le Beau*. Cam, Craig, Holme place this after *marketable*, l. 81. 81-82 *Bon jour*.] F¹ *Boon-iour*, F²-⁴ *Boon-jour*, 87 *decrees*.] Pope, Craig and others *decree*. 89 *rank*.—] F¹, ² *ranke*. F³, ⁴ *rank*. Cam's change after Rowe. 98 *sons*.—] Ff *sons*. Theobald's change. 100-102] Farmer, Dyce and Hudson

ROSALIND With bills on their necks, 'Be it known unto all men by these presents.'

LE BEAU The eldest of the three wrestled with Charles, the Duke's wrestler; which Charles in a moment threw him, and broke three of his ribs, that there is little hope of life in him. So he served the second, and so the third. Yonder they lie, the poor old man, their father, making such pitiful dole over them that all the beholders take his part with weeping. 105

ROSALIND Alas! 110

TOUCHSTONE But what is the sport, monsieur, that the ladies have lost?

LE BEAU Why, this that I speak of.

TOUCHSTONE Thus men may grow wiser every day. It is the first time that ever I heard breaking of ribs was sport for ladies. 115

CELIA Or I, I promise thee.

ROSALIND But is there any else longs to see this broken music in his sides? Is there yet another dotes upon rib-breaking? Shall we see this wrestling, cousin?

LE BEAU You must, if you stay here, for here is the place appointed for the wrestling, and they are ready to perform it. 120

CELIA Yonder, sure, they are coming. Let us now stay and see it.

Flourish. Enter Duke Frederick, Lords, Orlando, Charles, and Attendants.

DUKE FREDERICK Come on. Since the youth will not be entreated, his own peril on his forwardness. 125

ROSALIND Is yonder the man?

LE BEAU Even he, madam.

CELIA Alas, he is too young! Yet he looks successfully.

DUKE FREDERICK How now, daughter and cousin! are you crept hither to see the wrestling? 130

ROSALIND Ay, my liege, so please you give us leave.

DUKE FREDERICK You will take little delight in it, I can tell you, there is such odds in the man. In pity of the challenger's youth I would fain dissuade him, but he will not be entreated. Speak to him, ladies: see if you can move him. 135

CELIA Call him hither, good Monsieur Le Beau.

DUKE FREDERICK Do so. I'll not be by.

allocate the speeches as far as *necks* to Le Beau. Warburton allocates '*Be . . . presents.*' to Touchstone. 117 see] Craig, after Dyce *feel* 123 *Flourish . . . Attendants.*] *Frederick* not in Ff. Inserted by Rowe. 129, 130] Two lines in Ff, ending *Cousin: . . . wrestling?* 133 man.] Hanmer, Keightley, Kittredge *men.*

- LE BEAU Monsieur the challenger, the Princess calls for you.
- ORLANDO I attend them with all respect and duty.
- ROSALIND Young man, have you challenged Charles the wrestler? 140
- ORLANDO No, fair Princess: he is the general challenger. I come but in, as others do, to try with him the strength of my youth.
- CELIA Young gentleman, your spirits are too bold for your years. You have seen cruel proof of this man's strength. If you saw yourself with your eyes, or knew yourself with your judgement, the fear of your adventure would counsel you to a more equal enterprise. We pray you, for your own sake, to embrace your own safety, and give over this attempt. 145
- ROSALIND Do, young sir: your reputation shall not therefore be misprised. We will make it our suit to the Duke that the wrestling might not go forward. 150
- ORLANDO I beseech you, punish me not with your hard thoughts, wherein I confess me much guilty, to deny so fair and excellent ladies anything. But let your fair eyes and gentle wishes go with me to my trial; wherein if I be foiled, there is but one shamed that was never gracious; if killed, but one dead that is willing to be so. I shall do my friends no wrong, for I have none to lament me; the world no injury, for in it I have nothing: only in the world I fill up a place, which may be better supplied when I have made it empty. 160
- ROSALIND The little strength that I have, I would it were with you.
- CELIA And mine, to eke out hers.
- ROSALIND Fare you well: pray heaven I be deceived in you!
- CELIA Your heart's desires be with you! 165
- CHARLES Come, where is this young gallant that is so desirous to lie with his mother earth?
- ORLANDO Ready, sir, but his will hath in it a more modest working.
- DUKE FREDERICK You shall try but one fall. 170
- CHARLES No, I warrant your Grace, you shall not entreat him to a second, that have so mightily persuaded him from a first.

138 Princess calls] F¹ *Princesse calls* F², * *Princesse calls* F⁴ *princess calls* Theobald, followed by Johnson, Malone and others *Princesses call* The emendation was to meet Orlando's *them* in l. 139; and it has also been supposed that *princess* contained a suppressed plural in the final sibilants. Abbott, 471, gives many instances of suppression of final *s* or *es* in plural and possessive cases of nouns ending in sibilants. Cam in Note iv, 561, remarks: "Perhaps Shakespeare wrote the prose parts of the play hastily, or it may be that Orlando, who is summoned by Celia, but whose thoughts are fixed upon Rosalind, is made to say 'them,' not 'her,' designedly." Craig *princes call* 142 but in,] F¹ but in F²⁻⁴ but Cam conjectures but *e'en*

ORLANDO You mean to mock me after. You should not have
mocked me before. But come your ways.

ROSALIND Now Hercules be thy speed, young man! 175

CELIA I would I were invisible, to catch the strong fellow by
the leg. *They wrestle.*

ROSALIND O excellent young man!

CELIA If I had a thunderbolt in mine eye, I can tell who
should down. *Shout. Charles is thrown.* 180

DUKE FREDERICK No more, no more.

ORLANDO Yes, I beseech your Grace. I am not yet well breathed.

DUKE FREDERICK How dost thou, Charles?

LE BEAU He cannot speak, my lord.

DUKE FREDERICK Bear him away. What is thy name, young 185
man?

ORLANDO Orlando, my liege, the youngest son of Sir Rowland
de Boys.

DUKE FREDERICK

I would thou hadst been son to some man else.

The world esteemed thy father honourable, 190

But I did find him still mine enemy.

Thou shouldst have better pleased me with this deed,

Hadst thou descended from another house.

But fare thee well; thou art a gallant youth.

I would thou hadst told me of another father. 195

Exeunt Duke Frederick, train, and Le Beau.

CELIA

Were I my father, coz, would I do this?

ORLANDO

I am more proud to be Sir Rowland's son,

His youngest son, and would not change that calling,

To be adopted heir to Frederick.

ROSALIND

My father loved Sir Rowland as his soul, 200

And all the world was of my father's mind.

Had I before known this young man his son,

I should have given him tears unto entreaties,

Ere he should thus have ventured.

CELIA

Gentle cousin,

Let us go thank him and encourage him. 205

177 *They wrestle.*] F¹, * Wrastle. F²⁻⁴ *They Wrastle.* 180 *Shout. Charles is thrown.*] Ff *Shout.* Rest added by Rowe. 185] Two lines in Ff, ending *awaie: . . . man?* Pope's arrangement. 187-188 *Rowland de Boys.*] F¹ *Roland de Boys.* F²⁻⁴ *Rowland de Boyes.* 195 *Exeunt . . . Beau.*] Ff *Exit Duke. Capell's expansion.*

**My father's rough and envious disposition
Sticks me at heart. Sir, you have well deserved.
If you do keep your promises in love
But justly, as you have exceeded all promise,
Your mistress shall be happy.**

ROSALIND Gentleman,
giving him a chain from her neck,

**Wear this for me, one out of suits with fortune,
That could give more, but that her hand lacks means.
Shall we go, coz?**

CELIA Ay. Fare you well, fair gentleman.

ORLANDO

Can I not say I thank you? My better parts
Are all thrown down, and that which here stands up
Is but a quintain, a mere lifeless block.

ROSALIND

**He calls us back. My pride fell with my fortunes :
I'll ask him what he would. Did you call, sir?
Sir, you have wrestled well and overthrown
More than your enemies.**

CELIA Will you go, coz? **220**

ROSALIND

Have with you. Fare you well.

Exeunt Rosalind and Celia.

ORLANDO

What passion hangs these weights upon my tongue?
I cannot speak to her, yet she urged conference.
O poor Orlando, thou art overthrown!
Or Charles or something weaker masters thee.

225

Enter Le Beau.

LE BEAU

**Good sir, I do in friendship counsel you
To leave this place. Albeit you have deserved
High commendation, true applause, and love,
Yet such is now the Duke's condition,
That he misconstrues all that you have done.
The Duke is humorous: what he is, indeed,
More suits you to conceive than I to speak of.**

230

ORLANDO

I thank you, sir ; and, pray you, tell me this :

210 giving . . . neck.] Theobald's addition. 216 quintain,] Ff *quintine*, 221 *Exeunt* . . . *Cella*.] Ff *Exit*. 225 *Enter Le Beau*.] After l. 223 in Ff. 230 misconstrues] Ff *misconsters*. Some editors adhere to F. 231 humorous:] (i.e. in the Elizabethan sense of the word). See note to iv i 17.

Which of the two was daughter of the Duke
That here was at the wrestling? 235

LE BEAU

Neither his daughter, if we judge by manners;
But yet, indeed, the taller is his daughter.
The other is daughter to the banished Duke,
And here detained by her usurping uncle,
To keep his daughter company, whose loves 240
Are dearer than the natural bond of sisters.

But I can tell you that of late this Duke
Hath ta'en displeasure 'gainst his gentle niece,
Grounded upon no other argument 245
But that the people praise her for her virtues,
And pity her for her good father's sake;

And, on my life, his malice 'gainst the lady
Will suddenly break forth. Sir, fare you well.
Hereafter, in a better world than this,
I shall desire more love and knowledge of you. 250

ORLANDO

I rest much bounden to you. Fare you well.

Exit Le Beau.

Thus must I from the smoke into the smother,
From tyrant Duke unto a tyrant brother.
But heavenly Rosalind!

Exit.

SCENE III. A ROOM IN THE PALACE.

Enter Celia and Rosalind.

CELIA Why, cousin! why, Rosalind! Cupid have mercy! not
a word?

ROSALIND Not one to throw at a dog.

CELIA No, thy words are too precious to be cast away upon
curs. Throw some of them at me. Come, lame me with reasons. 5

237 taller] This contradicts I iii 107 and iv iii 87-88. Rowe, Capell and others *shorter* Malone, Dyce and others *smaller* Malone thought *smaller* nearer the corrupted reading *taller*. Walker remarks: "I suspect this is a slip of Shakespeare's." *lesser*, with long *ss*, might be misread as *taller*. Cam, Chambers, Crawford and others adhere to *F taller* Craig, CNS, Kittredge, Bisson *smaller* Clarendon *lesser* 251 *Exit le Beau*.] Added by Capell. 254 Rosalind!] Ff Rosaline. SCENE III.] F¹ Scena Tertius. A ROOM . . . PALACE.] Added by Capell. *Rosalind*.] Ff Rosaline. The entrance for Rosalind in this Sc. in F¹ is Rosaline, and the speech-prefixes are Cel.; Ros.; Duk. 3-4] Keightley transfers *No* from 4 to 3: *No, not one* etc.

ROSALIND Then there were two cousins laid up, when the one should be lamed with reasons and the other mad without any.

CELIA But is all this for your father?

ROSALIND No, some of it is for my child's father. O, how full of
briers is this working-day world! 10

CELIA They are but burrs, cousin, thrown upon thee in holiday foolery. If we walk not in the trodden paths, our very petticoats will catch them.

ROSALIND I could shake them off my coat. These burrs are in my heart. 15

CELIA Hem them away.

ROSALIND I would try, if I could cry hem and have him.

CELIA Come, come, wrestle with thy affections.

ROSALIND O, they take the part of a better wrestler than myself!

CELIA O, a good wish upon you! You will try in time, in
despite of a fall. But, turning these jests out of service, let us
talk in good earnest. Is it possible, on such a sudden, you should
fall into so strong a liking with old Sir Rowland's youngest son? 20

ROSALIND The Duke my father loved his father dearly.

CELIA Doth it therefore ensue that you should love his son
dearly? By this kind of chase, I should hate him, for my father
hated his father dearly: yet I hate not Orlando. 25

ROSALIND No, faith, hate him not, for my sake.

CELIA Why should I not? Doth he not deserve well?

Enter Duke Frederick, with Lords.

ROSALIND Let me love him for that, and do you love him because
I do. Look, here comes the Duke. 30

CELIA With his eyes full of anger.

DUKE FREDERICK

Mistress, dispatch you with your safest haste
And get you from our court.

ROSALIND Me, uncle?

DUKE FREDERICK You, cousin.

Within these ten days if that thou beest found
So near our public court as twenty miles,
Thou diest for it. 35

ROSALIND I do beseech your Grace,

[child's father.] Rowe, Theobald, supported by Coleridge, Keightley, Kellner
her's child. Child's father is explained by Wright, Clarendon, 94, as 'my
husband that is to be.' Theobald explained the phrase in somewhat broader
terms and Coleridge objected. "Who can doubt," he remarks, "that this is a
mistake for 'my father's child,' meaning herself?" (Coleridge i 105. See Furness,
49.) 26 chase,] Kellner proposes *these* (i.e. thesis, proposition.) 29 Enter ...
Lords.] Ff Enter Duke with Lords.

Let me the knowledge of my fault bear with me.
 If with myself I hold intelligence,
 Or have acquaintance with mine own desires ;
 If that I do not dream, or be not frantic,—
 As I do trust I am not,—then, dear uncle,
 Never so much as in a thought unborn
 Did I offend your Highness.

40

DUKE FREDERICK Thus do all traitors.
 If their purgation did consist in words,
 They are as innocent as grace itself.
 Let it suffice thee that I trust thee not.

45

ROSALIND

Yet your mistrust cannot make me a traitor.
 Tell me whereon the likelihood depends.

DUKE FREDERICK

Thou art thy father's daughter : there's enough.

50

ROSALIND

So was I when your Highness took his dukedom ;
 So was I when your Highness banished him.
 Treason is not inherited, my lord ;
 Or, if we did derive it from our friends,
 What's that to me? My father was no traitor.
 Then, good my liege, mistake me not so much
 To think my poverty is treacherous.

55

CELIA

Dear sovereign, hear me speak.

DUKE FREDERICK

Ay, Celia, we stayed her for your sake,
 Else had she with her father ranged along.

60

CELIA

I did not then entreat to have her stay :
 It was your pleasure and your own remorse.
 I was too young that time to value her ;
 But now I know her. If she be a traitor,
 Why so am I : we still have slept together,
 Rose at an instant, learned, played, eat together,
 And wheresoe'er we went, like Juno's swans,
 Still we went coupled and inseparable.

65

DUKE FREDERICK

She is too subtle for thee, and her smoothness,
 Her very silence and her patience
 Speak to the people, and they pity her.

70

49 likelihood] F¹ only *likelihoods* 67 Juno's] Wright first pointed out that this should be *Venus*. Furness remarks: "That it is a mistake there can be no doubt, and most probably Shakespeare's own." Furness, 54.

Thou art a fool : she robs thee of thy name ;
And thou wilt show more bright and seem more virtuous
When she is gone. Then open not thy lips.

Firm and irrevocable is my doom

75

Which I have passed upon her. She is banished.

CELIA

Pronounce that sentence then on me, my liege.

I cannot live out of her company.

DUKE FREDERICK

You are a fool. You, niece, provide yourself.

If you outstay the time, upon mine honour,

And in the greatness of my word, you die.

80

Exeunt Duke Frederick and Lords.

CELIA

O my poor Rosalind, whither wilt thou go?

Wilt thou change fathers? I will give thee mine.

I charge thee be not thou more grieved than I am.

ROSALIND

I have more cause.

CELIA

Thou hast not, cousin.

85

Prithee, be cheerful. Know'st thou not the Duke

Hath banished me, his daughter?

ROSALIND

That he hath not.

CELIA

No, hath not? Rosalind lacks then the love

Which teacheth thee that thou and I am one.

Shall we be sundered? Shall we part, sweet girl?

90

No! Let my father seek another heir.

Therefore devise with me how we may fly,

Whither to go and what to bear with us ;

And do not seek to take your charge upon you,

To bear your griefs yourself and leave me out :

95

For, by this heaven, now at our sorrows pale,

Say what thou canst, I'll go along with thee.

ROSALIND Why, whither shall we go?

CELIA

To seek my uncle in the Forest of Arden.

ROSALIND

Alas, what danger will it be to us,

100

75 doom] F¹⁻³ *doombe*, F⁴ *domb*, 81. *Exeunt . . . Lords.*] Ff Exit Duke, &c.
89 thee] Theobald, Dyce, Hudson, Kittredge *me am*] Hammer *are* 94 your
charge] F¹ *your charge* F²⁻⁴ *your charge* Jackson, Holme, Kittredge, NCE
follow F⁴. Cam, Clarendon, Craig, Chambers, Crawford, CNS, Bisson follow
F¹.

Maids as we are, to travel forth so far!
Beauty provoketh thieves sooner than gold.

CELIA

I'll put myself in poor and mean attire
And with a kind of umber smirch my face:
The like do you: so shall we pass along 105
And never stir assailants.

ROSALIND

Were it not better,
Because that I am more than common tall,
That I did suit me all points like a man?
A gallant curtie-axe upon my thigh,
A boar-spear in my hand; and—in my heart, 110
Lie there what hidden woman's fear there will—
We'll have a swashing and a martial outside,
As many other mannish cowards have
That do outface it with their semblances.

CELIA

What shall I call thee when thou art a man? 115

ROSALIND

I'll have no worse a name than Jove's own page;
And therefore look you call me Ganymede.
But what will you be called?

CELIA

Something that hath a reference to my state;
No longer Celia, but Aliena. 120

ROSALIND

But, cousin, what if we assayed to steal
The clownish fool out of your father's court?
Would he not be a comfort to our travel?

CELIA

He'll go along o'er the wide world with me.
Leave me alone to woo him. Let's away, 125
And get our jewels and our wealth together;
Devise the fittest time and safest way
To hide us from pursuit that will be made
After my flight. Now go we in content
To liberty and not to banishment. *Exeunt.* 130

104 smirch] F² smutch F³⁻⁴ smutch 109 curtie-axe] Ff *curtelax* 110, 111]
Brackets (for dashes) inserted by Theobald. 118 be] F¹ by 129 we in] F¹
in we

ACT II

SCENE I. THE FOREST OF ARDEN.

Enter Duke Senior, Amiens, and two or three Lords, like foresters.

DUKE SENIOR

Now, my co-mates and brothers in exile,
 Hath not old custom made this life more sweet
 Than that of painted pomp? Are not these woods
 More free from peril than the envious court?
 Here feel we not the penalty of Adam,
 The seasons' difference, as the icy fang
 And churlish chiding of the winter's wind,
 Which, when it bites and blows upon my body,
 Even till I shrink with cold, I smile and say
 'This is no flattery: these are counsellors
 That feelingly persuade me what I am.'
 Sweet are the uses of adversity,
 Which, like the toad, ugly and venomous,
 Wears yet a precious jewel in his head:
 And this our life exempt from public haunt
 Finds tongues in trees, books in the running brooks,
 Sermons in stones and good in everything.
 I would not change it.

AMIENS

Happy is your Grace,
 That can translate the stubbornness of fortune
 Into so quiet and so sweet a style.

ACT II SCENE I.] Ff Actus Secundus. Scæna Prima. THE FOREST OF ARDEN.] Added by Cam. *Enter . . . foresters.*] Ff Enter Duke Senior: Amyens, and two or three Lords like Forresters. The speech-prefixes in F¹ are: Duk. Sen., Du. Sen., D. Sen.; Amien.; I. Lord. I. Lor.; 2. Lord. 5 not] Theobald *but* Staunton *yet* For the long controversy on this passage, see Furness, 61-65. Whiter defines 'the penalty of Adam' as the punishments mentioned in *Genesis* iii 17, 19, 23: the cursing of the ground and eating in sorrow; the eating of bread by the sweat of the face; expulsion from the Garden of Eden. It is this last punishment which constitutes in this passage 'The penalty of Adam,' expulsion from the terrestrial paradise *with its eternal spring*. CNS puts a sign of interrogation and a dash after *difference?*— (l. 6). Bisson has the note of interrogation after *Adam?* (l. 5). Many editors have adopted Theobald's *but* for *not* (l. 5), among them Cam, Craig, Clarendon, Chambers, Holme, Kittredge. CNS, Bisson, NCE *not* Kellner supports Theobald's *but*; but also proposes *flee* for *feel*. 6 as] Staunton, Hudson conj. *at* (as = such as) fang] Ff *phange* 18 I . . . it.] In Ff this begins Amiens' speech. Ascribed to Duke by Grant White, Dyce, Cam, Clarendon, Craig, Chambers, CNS, Kittredge. Holme, Crawford. NCE. Bisson adhere to F.

And never stays to greet him: 'Ay,' quoth Jaques,
 'Sweep on, you fat and greasy citizens;
 'Tis just the fashion. Wherefore do you look
 Upon that poor and broken bankrupt there?'
 Thus most invectively he pierceth through
 The body of the country, city, court,
 Yea, and of this our life, swearing that we
 Are mere usurpers, tyrants and what's worse,
 To fright the animals and to kill them up
 In their assigned and native dwelling-place.

DUKE SENIOR

And did you leave him in this contemplation?

SECOND LORD

We did, my lord, weeping and commenting
 Upon the sobbing deer.

DUKE SENIOR

Show me the place.

I love to cope him in these sullen fits,

For then he's full of matter.

FIRST LORD I'll bring you to him straight.

Exeunt.

SCENE II. A ROOM IN THE PALACE.

Enter Duke Frederick, with Lords.

DUKE FREDERICK

Can it be possible that no man saw them?

It cannot be: some villains of my court

Are of consent and sufferance in this.

FIRST LORD

I cannot hear of any that did see her.

The ladies, her attendants of her chamber,

Saw her abed, and in the morning early

They found the bed untreasured of their mistress.

SECOND LORD

My lord, the roynish clown, at whom so oft
 Your Grace was wont to laugh, is also missing.

Hisperia, the Princess' gentlewoman,

Confesses that she secretly o'erheard

Your daughter and her cousin much commend

The parts and graces of the wrestler

59 of the] F¹ of SCENE II.] Ff Scena Secunda. A... PALACE.] Added by Capell.
 Enter ... Lords.] Pope added Frederick The speech-prefixes in F¹ are Duk.;
 I. Lo.; 2. Lor. 8 roynish] Staunton conjectured *roguish* (roynish = scurvy,
 coarse). 10 Hisperia,] Warburton *Hesperia*, 13 wrestler] The Folio spelling
 here as in other passages is *wrastler* and the word is here a trisyllable, *wrast(e)ler*.
 See Abbott 477 for this and other examples.

That did but lately foil the sinewy Charles :
 And she believes, wherever they are gone, 15
 That youth is surely in their company.

DUKE FREDERICK

Send to his brother : fetch that gallant hither.
 If he be absent, bring his brother to me :
 I'll make him find him. Do this suddenly,
 And let not search and inquisition quail 20
 To bring again these foolish runaways. *Exeunt.*

SCENE III. BEFORE OLIVER'S HOUSE.

Enter Orlando and Adam, meeting.

ORLANDO Who's there?

ADAM

What, my young master? O my gentle master!
 O my sweet master! O you memory
 Of old Sir Rowland! Why, what make you here?
 Why are you virtuous? Why do people love you? 5
 And wherefore are you gentle, strong and valiant?
 Why would you be so fond to overcome
 The bonny prizer of the humorous Duke?
 Your praise is come too swiftly home before you.
 Know you not, master, to some kind of men 10
 Their graces serve them but as enemies?
 No more do yours : your virtues, gentle master,
 Are sanctified and holy traitors to you.
 O, what a world is this, when what is comely
 Envenoms him that bears it! 15

ORLANDO

Why, what's the matter?

ADAM

O unhappy youth!
 Come not within these doors : within this roof
 The enemy of all your graces lives.
 Your brother—no, no brother ; yet the son—
 Yet not the son, I will not call him son, 20
 Of him I was about to call his father,—
 Hath heard your praises, and this night he means
 To burn the lodging where you use to lie
 And you within it. If he fail of that,

SCENE III.] Ff *Scena Tertia*. BEFORE . . . HOUSE.] Added by Capell. The speech-prefixes in F¹ are *Orl.*; *Ad.* 8 *bonny*] F¹ *bonnie* F²⁻⁴ *bonny* Warburton *boney* Craig *bony* humorous] (see IV i 17). 10 *some*] F² *seeme* 16 ORLANDO] Omitted in F¹. 20 Yet . . . him son,] In parenthesis in Ff.

He will have other means to cut you off. 25

I overheard him and his practices.

This is no place : this house is but a butchery.

Abhor it, fear it, do not enter it.

ORLANDO

Why, whither, Adam, wouldst thou have me go?

ADAM

No matter whither, so you come not here. 30

ORLANDO

What, wouldst thou have me go and beg my food?

Or with a base and boist'rous sword enforce

A thievish living on the common road?

This I must do, or know not what to do :

Yet this I will not do, do how I can. 35

I rather will subject me to the malice

Of a diverted blood and bloody brother.

ADAM

But do not so. I have five hundred crowns,

The thrifty hire I saved under your father,

Which I did store to be my foster-nurse 40

When service should in my old limbs lie lame,

And unregarded age in corners thrown.

Take that, and He that doth the ravens feed,

Yea, providently caters for the sparrow,

Be comfort to my age! Here is the gold : 45

All this I give you. Let me be your servant.

Though I look old, yet I am strong and lusty ;

For in my youth I never did apply

Hot and rebellious liquors in my blood,

Nor did not with unbashful forehead woo 50

The means of weakness and debility ;

Therefore my age is as a lusty winter,

Frosty, but kindly. Let me go with you :

I'll do the service of a younger man

In all your business and necessities. 55

ORLANDO

O good old man, how well in thee appears

The constant service of the antique world,

29 ORLANDO] F¹ Ad. 32 boist'rous] Cam, Craig and others *boisterous* 41
 lie] Hanmer supported by Kellner *be* 42 age in] Keightley states there is
 either a line lost after this line or we should read *age be in* 57 service] It has
 been thought that either *service* in 57 or *service* in 58 is corrupt, due to the
 compositor catching the word from the next line; but Furness thinks that in
 this case there is need for the repetition. Various emendations were proposed.
 Lettsom conjectured *temper* Keightley *fashion*

When service sweat for duty, not for meed!
 Thou art not for the fashion of these times,
 Where none will sweat but for promotion, 60
 And having that do choke their service up
 Even with the having. It is not so with thee.
 But, poor old man, thou prun'st a rotten tree
 That cannot so much as a blossom yield
 In lieu of all thy pains and husbandry. 65
 But come thy ways : we'll go along together,
 And ere we have thy youthful wages spent,
 We'll light upon some settled low content.

ADAM

Master, go on, and I will follow thee
 To the last gasp, with truth and loyalty. 70
 From seventeen years till now almost fourscore
 Here livéd I, but now live here no more.
 At seventeen years many their fortunes seek,
 But at fourscore it is too late a week :
 Yet fortune cannot recompense me better 75
 Than to die well and not my master's debtor. *Exeunt.*

SCENE IV. THE FOREST OF ARDEN.

Enter Rosalind for Ganymede, Celia for Aliena, and Touchstone.

ROSALIND (GANYMEDE) O Jupiter, how weary are my spirits!
 TOUCHSTONE I care not for my spirits, if my legs were not weary.
 ROSALIND (GANYMEDE) I could find in my heart to disgrace my
 man's apparel and to cry like a woman ; but I must comfort the
 weaker vessel, as doublet and hose ought to show itself coura- 5
 geous to petticoat. Therefore, courage, good Aliena.
 CELIA (ALIENA) I pray you, bear with me : I cannot go no further.
 TOUCHSTONE For my part, I had rather bear with you than bear
 you. Yet I should bear no cross, if I did bear you, for I think
 you have no money in your purse. 10
 ROSALIND (GANYMEDE) Well, this is the forest of Arden.
 TOUCHSTONE Ay, now am I in Arden : the more fool I. When I
 was at home, I was in a better place ; but travellers must be
 content.

58 service] Walker *duty* Anon, quoted by Halliwell *servants meed!*] From F¹, s. s. F⁴ *need?* (Furness's copy of F¹ *needs* : Other copies have *meede* :) 63 prun'st] Cam *prunest* 71 seventeen] F¹ *seauentle* F³⁻⁴ *seventy* Rowe's correction. SCENE IV.] Ff *Scena Quarta*. THE . . . ARDEN.] Added by Theobald. *Enter . . . Touchstone.*] Ff . . . Rosaline . . . and Clowne, *alias* Touchstone. The F¹ speech-prefixes in this Sc. are Ros.; Clo. [Touchstone]; Cel.; Cor.; Sil. 1 weary] Ff *merry* Theobald's emendation.

My fortunes were more able to relieve her ; 70

But I am shepherd to another man

And do not shear the fleeces that I graze.

My master is of churlish disposition

And little reckes to find the way to heaven

By doing deeds of hospitality. 75

Besides, his cote, his flocks and bounds of feed

Are now on sale ; and at our sheepecote now,

By reason of his absence, there is nothing

That you will feed on ; but what is, come see,

And in my voice most welcome shall you be.

ROSALIND (GANYMEDE)

What is he that shall buy his flock and pasture?

CORIN

That young swain that you saw here but erewhile,

That little cares for buying anything.

ROSALIND (GANYMEDE)

I pray thee, if it stand with honesty,

Buy thou the cottage, pasture and the flock, 85

And thou shalt have to pay for it of us.

CELIA (ALIENA)

And we will mend thy wages. I like this place,

And willingly could waste my time in it.

CORIN

Assuredly the thing is to be sold.

Go with me : if you like upon report 90

The soil, the profit and this kind of life,

I will your very faithful feeder be

And buy it with your gold right suddenly.

Exeunt.

SCENE V. THE FOREST.

Enter Amiens, Jaques, and others.

SONG.

AMIENS

Under the greenwood tree

Who loves to lie with me,

And turn his merry note

74 reckes] F¹, ² *wreakes* F², ⁴ *wreaks* Rowe's change. 87, 88] Three lines in Ff, ending *wages: . . . could . . . it*. Capell's arrangement. SCENE V.] Ff *Scena Quinta. THE FOREST.*] Cam's addition. The speech-prefixes in this Sc. in F¹ are Iaq.; Amy. AMIENS (prefix to Song)] Added by Capell. On settings for the song see Sh: Music, 3, 4. For a discussion of the song, see Noble, '69, 72-73, 77n. 3 turn] Rowe, Dyce and others read *tune* which was supported by Malone. Singer quoted from Hall's *Satires* vi i: "Whiles threadbare Martiall

Unto the sweet bird's throat :
 Come hither, come hither, come hither! 5
 Here shall he see
 No enemy
 But winter and rough weather.

- JAQUES More, more, I prithee, more.
 AMIENS It will make you melancholy, Monsieur Jaques. 10
 JAQUES I thank it. More, I prithee, more. I can suck melancholy
 out of a song, as a weasel sucks eggs. More, I prithee, more.
 AMIENS My voice is ragged. I know I cannot please you.
 JAQUES I do not desire you to please me : I do desire you to sing.
 Come, more : another stanza. Call you 'em stanzos? 15
 AMIENS What you will, Monsieur Jaques.
 JAQUES Nay, I care not for their names : they owe me nothing.
 Will you sing?
 AMIENS More at your request than to please myself.
 JAQUES Well then, if ever I thank any man, I'll thank you ; but 20
 that they call compliment is like th' encounter of two dog-apes,
 and when a man thanks me heartily, methinks I have given him
 a penny and he renders me the beggarly thanks. Come, sing ;
 and you that will not, hold your tongues.
 AMIENS Well, I'll end the song. Sirs, cover the while : the Duke 25
 will drink under this tree. He hath been all this day to look you.
 JAQUES And I have been all this day to avoid him. He is too dis-
 putable for my company. I think of as many matters as he, but
 I give heaven thanks, and make no boast of them. Come,
 warble, come. 30

SONG. *All together here.*

Who doth ambition shun,
 And loves to live i' th' sun,
 Seeking the food he eats,
 And pleased with what he gets :
 Come hither, come hither, come hither! 35
 Here shall he see
 No enemy
 But winter and rough weather.

turnes his merry note." Wright remarks: "'turn his merry note' may mean adapt or modulate his note to the sweet bird's song." See Furness, 94. Onions glosses: *compose*. 6, 7] One line in Ff. Pope's arrangement in two. 11-12] Three lines in Ff, ending *more*, . . . *song*, . . . *more*. Pope's arrangement in prose. 15 'em] Craig *them* 21, 32 *th'*] Cam, Craig and others *the* 27-30] Five lines in Ff, ending *him*: . . . *companion*: . . . *give* . . . *them*. . . . *come*. 30 *All . . . here.*] F¹ Altogether heere. 37, 38 No . . . weather.] F¹, ^a &c.

JAQUES I'll give you a verse to this note, that I made yesterday in
despite of my invention. 40

AMIENS And I'll sing it.

JAQUES Thus it goes:

If it do come to pass
That any man turn ass,
Leaving his wealth and ease 45
A stubborn will to please,
Ducdame, ducdame, ducdame!
Here shall he see . . .
Gross fools as he,
And if he will come to me.

AMIENS What's that 'ducdame'?

JAQUES 'Tis a Greek invocation, to call fools into a circle. I'll go
sleep, if I can: if I cannot, I'll rail against all the first-born of
Egypt.

AMIENS And I'll go seek the Duke. His banquet is prepared. 55

Exeunt severally.

SCENE VI. THE FOREST.

Enter Orlando and Adam.

ADAM Dear master, I can go no further: O, I die for food! Here
lie I down, and measure out my grave. Farewell, kind master.

39, 40] Two lines in Ff ending *note*, . . . *Inuention*. Pope's arrangement.
42 JAQUES] F¹ Amy. 43, 44 If . . . ass,] One line in F¹. 47 Ducdame,] This
word has been identified as Latin, English, Italian, French, Gaelic, Welsh,
Gipsy, Greek and the nonsense refrain of an old Song. (See Furness, 97-100.)
Halliwell stated that in a Bodleian MS of *Piers Plowman* he found the passage:
"Thanne set ther some, And sunge at the ale, and helpers to eryl that half
akre With *Dusadam-me-me*." As *Dusadam-me-me* corresponds with the refrain
How! trolly, lolly in other MSS, he concludes that *Ducdame* (a trisyllable)
is the burden of an old Song. The passage to which he refers is A text vii,
109; B vi, 118; C ix, 123. C text reads:

Thenne seten some and songen atten ale,

And holpen to erie this half acre with 'hoy! trolly! lolly!'

(Skeat, EETS edn., iii 145). In Univ. Coll. Oxford MS of A text 'hoy! trolly!
lolly' is replaced by 'dieu sa dame emme!' The evidence points to the fact
that *Ducdame* represents an old refrain which had various forms. 48, 49]
One line in Ff. Pope's arrangement. 50 And] Here, exceptionally, Cam
retains the normal Elizabethan *and*. Most editors change here and generally
in Shakespearean texts to *an*. 55] Two lines in Ff, ending *Duke*, . . . *prepar'd*.
Pope's arrangement. SCENE VI.] Ff Scena Sexta THE FOREST.] Cam's addition.
The speech-prefixes in this Sc. in F¹ are Adam; Orl. 1-2] Printed as three
lines in Ff, ending *further*: . . . *downe*, . . . *master*. Pope's arrangement.

ORLANDO Why, how now, Adam! no greater heart in thee? Live a little; comfort a little; cheer thyself a little. If this uncouth forest yield anything savage, I will either be food for it or bring it for food to thee. Thy conceit is nearer death than thy powers. For my sake be comfortable: hold death awhile at the arm's end. I will here be with thee presently, and if I bring thee not something to eat, I will give thee leave to die; but if thou diest before I come, thou art a mocker of my labour. Well said! thou look'st cheerly, and I'll be with thee quickly. Yet thou liest in the bleak air. Come, I will bear thee to some shelter; and thou shalt not die for lack of a dinner, if there live anything in this desert. Cheerly, good Adam! *Exeunt.*

SCENE VII. THE FOREST.

A table set out. Enter Duke Senior, Amiens, and Lords like Outlaws.

DUKE SENIOR

I think he be transformed into a beast,
For I can nowhere find him like a man.

FIRST LORD

My lord, he is but even now gone hence.
Here was he merry, hearing of a song.

DUKE SENIOR

If he, compact of jars, grow musical,
We shall have shortly discord in the spheres.
Go, seek him. Tell him I would speak with him.

Enter Jaques.

FIRST LORD

He saves my labour by his own approach.

DUKE SENIOR

Why, how now, monsieur! What a life is this,
That your poor friends must woo your company?
What, you look merrily!

JAQUES

A fool, a fool! I met a fool i' th' forest,
A motley fool; a miserable world!
As I do live by food, I met a fool,
Who laid him down and basked him in the sun,

3-14] Printed as seventeen lines in Ff, ending *thee: . . . little. . . savage, . . . thee: . . . powers. . . while . . . presently, . . . eat, . . . diest . . . labor. . . cheerly, . . . liest . . . thee . . . die . . . dinner, . . . Desert. . . Adam.* SCENE VII.] Ff *Scena Septima. THE FOREST.*] Added by Cam. *A table set out.*] Added by Rowe. *Enter . . . outlaws.*] Ff *Enter Duke Sen. & Lord, like Out-laws.* The speech-prefixes in this Sc. in F¹ are Du. Sen., Duke Sen.; I. Lord; Jaq., Ia.; Or.; Ad. 12 th] Cam, Craig and others *the*

- And railed on Lady Fortune in good terms,
 In good set terms, and yet a motley fool.
 'Good morrow, fool,' quoth I. 'No, sir,' quoth he,
 'Call me not fool till heaven hath sent me fortune.'
 And then he drew a dial from his poke, 20
 And, looking on it with lack-lustre eye,
 Says, very wisely, 'It is ten o'clock.
 Thus we may see,' quoth he, 'how the world wags.
 'Tis but an hour ago since it was nine;
 And after one hour more 'twill be eleven; 25
 And so, from hour to hour, we ripe and ripe,
 And then, from hour to hour, we rot and rot;
 And thereby hangs a tale.' When I did hear
 The motley fool thus moral on the time,
 My lungs began to crow like chanticler 30
 That fools should be so deep-contemplative;
 And I did laugh sans intermission
 An hour by his dial. O noble fool!
 A worthy fool! Motley's the only wear.
 DUKE SENIOR What fool is this? 35
 JAQUES
 O worthy fool! One that hath been a courtier,
 And says, if ladies be but young and fair,
 They have the gift to know it. And in his brain,
 Which is as dry as the remainder biscuit
 After a voyage, he hath strange places crammed 40
 With observation, the which he vents
 In mangled forms. O that I were a fool!
 I am ambitious for a motley coat.
 DUKE SENIOR
 Thou shalt have one.
 JAQUES It is my only suit,
 Provided that you weed your better judgements 45
 Of all opinion that grows rank in them
 That I am wise. I must have liberty
 Withal, as large a charter as the wind,
 To blow on whom I please; for so fools have:
 And they that are most galléd with my folly, 50
 They most must laugh. And why, sir, must they so?
 The 'why' is plain as way to parish church:
 He that a fool doth very wisely hit
 Doth very foolishly, although he smart,

20 dial] Knight, *Comedies*, ii, 231 gives an illustration of a portable sun-dial; but Wright supposes that the allusion may be to a watch, perhaps, with hour hand only. 23 we may] *Craig may we* 36 O] *Anon in Cam conj.* A

Not to seem senseless of the bob. If not, 55
 The wise man's folly is anatomized
 Even by the squand'ring glances of the fool.
 Invest me in my motley: give me leave
 To speak my mind, and I will through and through
 Cleanse the foul body of th' infected world, 60
 If they will patiently receive my medicine.

DUKE SENIOR

Fie on thee! I can tell what thou wouldst do.

JAQUES

What, for a counter, would I do but good?

DUKE SENIOR

Most mischievous foul sin, in chiding sin.
 For thou thyself hast been a libertine, 65
 As sensual as the brutish sting itself;
 And all th' embosséd sores and headed evils,
 That thou with license of free foot hast caught,
 Wouldst thou disgorge into the general world.

JAQUES

Why, who cries out on pride 70
 That can therein tax any private party?
 Doth it not flow as hugely as the sea,
 Till that the wearer's very means do ebb?
 What woman in the city do I name,
 When that I say the city-woman bears 75
 The cost of princes on unworthy shoulders?
 Who can come in and say that I mean her,
 When such a one as she, such is her neighbour?
 Or what is he of basest function
 That says his bravery is not on my cost, 80
 Thinking that I mean him, but therein suits

55 Not to seem] Ff *Seeme* Theobald added *Not to* The passage means: He that a fool has shrewdly hit with a jest acts foolishly unless he affects not to notice it. Ingleby strongly opposed Theobald's addition. See Furness, 112, and Wright in Clarendon, 116. Modern editors generally follow Theobald. 57 squand'ring] Cam, Craig and others *squandering* 60, 67 th'] Cam and others *the* 64 chiding sin.] F¹ *chiding fin*: 66 sting] Johnson conj. *sty* Onions glosses: *carnal impulse*. 70] Keightley remarks: "There is something wanting here. . . . It is evident also that it is one kind of pride, that of dress, that is spoken of." He reads: *pride of bravery*, 73 wearer's very means] F¹. ³ *wearie verie meanes* F³. ⁴ *weary very meanes* Pope *very very means* Jackson (who thinks Jaques refers to pride in humanity) *weary venom means* Singer, followed by Clarendon, Holme, Kittredge, NCE *wearer's very means* Kinnear *wasted very means* Cam, Craig, Chambers, CNS, Crawford, Bisson follow Ff. The passage is on extravagance in dress, and *wearer's* is appropriate, besides being easily misread as *wearie*.

His folly to the mettle of my speech?
 There then! how then? what then? Let me see wherein
 My tongue hath wronged him. If it do him right,
 Then he hath wronged himself; if he be free,
 Why then my taxing like a wild-goose flies,
 Unclaimed of any man. But who comes here?

85

Enter Orlando, with sword drawn.

ORLANDO

Forbear, and eat no more.

JAQUES

Why, I have eat none yet.

ORLANDO

Nor shalt not, till necessity be served.

JAQUES

Of what kind should this cock come of?

DUKE SENIOR

Art thou thus boldened, man, by thy distress?

Or else a rude despiser of good manners,

That in civility thou seem'st so empty?

ORLANDO

You touched my vein at first. The thorny point

Of bare distress hath ta'en from me the show

Of smooth civility. Yet am I inland bred

And know some nurture. But forbear, I say.

He dies that touches any of this fruit

Till I and my affairs are answer'd.

95

JAQUES And you will not be answered with reason, I must die.

100

DUKE SENIOR

What would you have? Your gentleness shall force

More than your force move us to gentleness.

ORLANDO

I almost die for food; and let me have it.

DUKE SENIOR

Sit down and feed, and welcome to our table.

ORLANDO

Speak you so gently? Pardon me, I pray you.

105

I thought that all things had been savage here;

And therefore put I on the countenance

Of stern commandment. But whate'er you are

That in this desert inaccessible,

Under the shade of melancholy boughs,

110

87 with... drawn.] Added by Theobald. 90 come of?] Rowe, Pope and others come? Keightley come of, I marvel? 100] Two lines in Ff ending reason, ... dye. Capell's arrangement. 101-102] Three lines in Ff, ending haue?... force ... gentlenesse. Pope's arrangement.

Lose and neglect the creeping hours of time;
 If ever you have looked on better days,
 If ever been where bells have knolled to church,
 If ever sat at any good man's feast,
 If ever from your eyelids wiped a tear 115
 And know what 'tis to pity and be pitied,
 Let gentleness my strong enforcement be:
 In the which hope I blush, and hide my sword.

DUKE SENIOR

True is it that we have seen better days,
 And have with holy bell been knolled to church, 120
 And sat at good men's feasts, and wiped our eyes
 Of drops that sacred pity hath engendered:
 And therefore sit you down in gentleness
 And take upon command what help we have
 That to your wanting may be ministered. 125

ORLANDO

Then but forbear your food a little while,
 Whiles, like a doe, I go to find my fawn
 And give it food. There is an old poor man,
 Who after me hath many a weary step
 Limped in pure love: till he be first sufficed, 130
 Oppressed with two weak evils, age and hunger,
 I will not touch a bit.

DUKE SENIOR Go find him out,
 And we will nothing waste till you return.

ORLANDO

I thank ye; and be blest for your good comfort! *Exit.*

DUKE SENIOR

Thou seest we are not all alone unhappy. 135
 This wide and universal theatre
 Presents more woeful pageants than the scene
 Wherein we play in.

JAQUES

All the world's a stage,
 And all the men and women merely players.
 They have their exits and their entrances; 140
 And one man in his time plays many parts,
 His acts being seven ages. At first the infant,

134 *Exit.*] Rowe's addition. 138 Wherein . . . in.] Rowe, Pope *Wherein we play*. Capell conj. *Which we do play in*. But Abbott, 407, cites this passage among others illustrating that "where the verb is at some distance from the preposition with which it is connected, the preposition is frequently repeated for the sake of clearness." Josephine W. Barnett in Sh. Assn. Bulletin, New York, 1943, 168-174 finds a source either direct or indirect, for Jaques' *Seven Ages in the Onomasticon* of Julius Pollux of the second century A.D. 140 exits] Ff Exits

Mewling and puking in the nurse's arms.
 Then the whining schoolboy, with his satchel
 And shining morning face, creeping like snail 145
 Unwillingly to school. And then the lover,
 Sighing like furnace, with a woeful ballad
 Made to his mistress' eyebrow. Then a soldier,
 Full of strange oaths, and bearded like the pard,
 Jealous in honour, sudden and quick in quarrel, 150
 Seeking the bubble reputation
 Even in the cannon's mouth. And then the justice,
 In fair round belly with good capon lined,
 With eyes severe and beard of formal cut,
 Full of wise saws and modern instances ; 155
 And so he plays his part. The sixth age shifts
 Into the lean and slippered pantaloon,
 With spectacles on nose and pouch on side,
 His youthful hose, well saved, a world too wide
 For his shrunk shank ; and his big manly voice, 160
 Turning again toward childish treble, pipes
 And whistles in his sound. Last scene of all,
 That ends this strange eventful history,
 Is second childishness and mere oblivion,
 Sans teeth, sans eyes, sans taste, sans everything. 165

Enter Orlando, with Adam.

DUKE SENIOR

Welcome. Set down your venerable burthen,
 And let him feed.

ORLANDO

I thank you most for him.

ADAM

So had you need.

I scarce can speak to thank you for myself.

DUKE SENIOR

Welcome : fall to ! I will not trouble you 170
 As yet, to question you about your fortunes.
 Give us some music ; and, good cousin, sing.

SONG.

AMIENS

Blow, blow, thou winter wind,
 Thou art not so unkind
 As man's ingratitude. —

175

161, 162-treble, pipes And] Ff *treble pipes*, And 162 his] genitive of it, = its
 its was rarely used. it was also used as the genitive. 166, 167] Prose in Ff.
 Pope's arrangement. 173 AMIENS] Not in Ff. Johnson Amiens sings. 174-
 177] Two lines in Ff, ending ingratitude . . . scene,

Thy tooth is not so keen,
 Because thou art not seen,
 Although thy breath be rude.
 Heigh-ho! sing, heigh-ho! unto the green holly!
 Most friendship is feigning, most loving mere folly: 180
 Then, heigh-ho, the holly!
 This life is most jolly.

Freeze, freeze, thou bitter sky,
 That dost not bite so nigh
 As benefits forgot. 185
 Though thou the waters warp,
 Thy sting is not so sharp
 As friend remembered not.
 Heigh-ho! sing, &c.

DUKE SENIOR

If that you were the good Sir Rowland's son, 190
 As you have whispered faithfully you were,
 And as mine eye doth his effigies witness
 Most truly limned and living in your face,
 Be truly welcome hither. I am the Duke
 That loved your father. The residue of your fortune, 195
 Go to my cave and tell me. Good old man,
 Thou art right welcome as thy master is.
 Support him by the arm. Give me your hand,
 And let me all your fortunes understand. *Exeunt.*

ACT III

SCENE I. A ROOM IN THE DUKE'S PALACE.

Enter Duke Frederick, Lords, and Oliver.

DUKE FREDERICK

Not see him since? Sir, sir, that cannot be.
 But were I not the better part made mercy,
 I should not seek an absent argument

177 Because . . . seen,] There has been much discussion of this line and various emendations have been proposed; but there seems nothing for it but to accept the plain statement of the song: the bite of the rude wind is not so keen as man's ingratitude because, unlike man, its presence remains unseen. 181 Then,] Ff The Rowe's amendment. 183-188] Four lines in Ff, ending nigh . . . forgot: . . . sharpe, . . . not. 190, 191 were] Dyce, Daniel conj. are Hudson are 197 master] F¹ masters ACT III SCENE I.] Ff Actus Tertius. Scena Prima. A . . . PALACE.] Added by Capell. *Enter . . . Oliver.*] Ff Enter Duke, Lords & Oliuer. The speech-prefixes in this Sc. in F¹ are Du., Duke; Ol. 1 see] Singer, Craig, Kellner *seen*

Of my revenge, thou present. But look to it!
 Find out thy brother, wheresoe'er he is. 5
 Seek him with candle; bring him dead or living
 Within this twelvemonth, or turn thou no more
 To seek a living in our territory.
 Thy lands and all things that thou dost call thine
 Worth seizure, do we seize into our hands, 10
 Till thou canst quit thee by thy brother's mouth
 Of what we think against thee.

OLIVER

O that your Highness knew my heart in this!
 I never loved my brother in my life.

DUKE FREDERICK

More villain thou. Well, push him out of doors; 15
 And let my officers of such a nature
 Make an extent upon his house and lands.
 Do this expediently and turn him going. *Exeunt.*

SCENE II. THE FOREST.

Enter Orlando, with a paper.

ORLANDO

Hang there, my verse, in witness of my love:
 And thou, thrice-crown'd queen of night, survey
 With thy chaste eye, from thy pale sphere above,
 Thy huntress' name that my full life doth sway.
 O Rosalind! these trees shall be my books, 5
 And in their barks my thoughts I'll character,
 That every eye which in this forest looks
 Shall see thy virtue witnessed everywhere.
 Run, run, Orlando: carve on every tree
 The fair, the chaste and unexpressive she. *Exit.* 10

Enter Corin and Touchstone.

CORIN And how like you this shepherd's life, Master Touchstone?

TOUCHSTONE Truly, shepherd, in respect of itself, it is a good
 life; but in respect that it is a shepherd's life, it is naught. In
 respect that it is solitary, I like it very well; but in respect that 15

17 extent] This means a seizure of lands and property. On *seizure* in l. 10 and *extent* and the legal questions involved, see Furness 135, 136; and Barton 113.

SCENE II.] Ff *Scena Secunda.* THE FOREST.] Added by Rowe. *with a paper.*] Added by Capell. The speech-prefixes in this Scene in F¹ are Orl., Orlan.; Co., Cor.; Clow., Clo.; Ros.; Cel.; Ia. 10 *Enter . . . Touchstone.*] Ff *Enter Corin & Clowne.*

it is private, it is a very vile life. Now, in respect it is in the fields, it pleaseth me well; but in respect it is not in the court, it is tedious. As it is a spare life, look you, it fits my humour well; but as there is no more plenty in it, it goes much against my stomach. Hast any philosophy in thee, shepherd? 20

CORIN No more but that I know the more one sickens the worse at ease he is; and that he that wants money, means and content, is without three good friends; that the property of rain is to wet and fire to burn; that good pasture makes fat sheep, and that a great cause of the night is lack of the sun; that he that hath learned no wit by nature nor art may complain of good breeding or comes of a very dull kindred. 25

TOUCHSTONE Such a one is a natural philosopher. Wast ever in court, shepherd?

CORIN No, truly. 30

TOUCHSTONE Then thou art damned.

CORIN Nay, I hope.

TOUCHSTONE Truly, thou art damned, like an ill-roasted egg, all on one side.

CORIN For not being at court? Your reason. 35

TOUCHSTONE Why, if thou never wast at court, thou never saw'st good manners; if thou never saw'st good manners, then thy manners must be wicked; and wickedness is sin, and sin is damnation. Thou art in a parlous state, shepherd.

CORIN Not a whit, Touchstone. Those that are good manners at the court are as ridiculous in the country as the behaviour of the country is most mockable at the court. You told me you salute not at the court, but you kiss your hands. That courtesy would be uncleanly if courtiers were shepherds. 40

TOUCHSTONE Instance, briefly: come, instance. 45

CORIN Why, we are still handling our ewes, and their fells, you know, are greasy.

TOUCHSTONE Why, do not your courtier's hands sweat? And is not the grease of a mutton as wholesome as the sweat of a man? Shallow, shallow. A better instance, I say, come. 50

CORIN Besides, our hands are hard.

TOUCHSTONE Your lips will feel them the sooner. Shallow again. A more sounder instance, come.

CORIN And they are often tarred over with the surgery of our sheep; and would you have us kiss tar? The courtier's hands are perfumed with civet. 55

24 good] F¹ *pood* 28, 29, Such . . . shepherd?] Two lines in Ff, ending *Philosopher*: . . . *Shepherd*? 37 saw'st . . . saw'st] Cam, Craig and others *sawest* . . . *sawest*

- TOUCHSTONE Most shallow man! Thou worm's-meat, in respect
of a good piece of flesh indeed! Learn of the wise, and perpend:
civet is of a baser birth than tar, the very uncleanly flux of a cat.
Mend the instance, shepherd. 60
- CORIN You have too courtly a wit for me. I'll rest.
- TOUCHSTONE Wilt thou rest damned? God help thee, shallow
man! God make incision in thee, thou art raw!
- CORIN Sir, I am a true labourer. I earn that I eat, get that I wear,
owe no man hate, envy no man's happiness, glad of other men's 65
good, content with my harm, and the greatest of my pride is to
see my ewes graze and my lambs suck.
- TOUCHSTONE That is another simple sin in you, to bring the
ewes and the rams together and to offer to get your living by the
copulation of cattle: to be bawd to a bell-wether, and to betray 70
a she-lamb of a twelvemonth to a crooked-pated, old, cuckoldly
ram, out of all reasonable match. If thou beest not damned for
this, the devil himself will have no shepherds: I cannot see else
how thou shouldst 'scape.
- CORIN Here comes young Master Ganymede, my new mistress's 75
brother.

Enter Rosalind (Ganymede), with a paper, reading.

- ROSALIND (GANYMEDE)
From the east to western Ind,
No jewel is like Rosalind.
Her worth, being mounted on the wind,
Through all the world bears Rosalind. 80
All the pictures fairest lined
Are but black to Rosalind.
Let no face be kept in mind
But the fair of Rosalind.
- TOUCHSTONE I'll rhyme you so eight years together, dinners and 85
suppers and sleeping-hours excepted. It is the right butter-
women's rank to market.

75 Master] Ff *Mr* or *M*. 76 *Enter . . . reading.*] Ff *Enter Rosalind*. We follow Capell and Cam. For musical settings of these lines, see Sh: Music, 5. 81 lined] F¹⁻³ *Linde*, F⁴ *Lind*, 84 the fair of] F¹, ^a the faire of F³. ^a the most fair Rowe *the face of* 87 rank] Many conjectures. For *rank to* Grey proposed *rant at* Steevens supposed the allusion was to the wretched rhyme that the butter-woman sings as she is *riding* to market, and he seems, like Caldecott and Staunton, to associate Orlando's verses with *riding-rhyme*, which was, however, the decasyllabic couplet, while here we have the familiar fourteeners split into rhyming couplets. Hanmer, followed by Johnson, Steevens, Malone, read *rate*; but Malone withdrew from this reading. Whiter explains the right Butter-women's rank as meaning the *jog-trot rate* . . . with

ROSALIND (GANYMEDE) Out, fool!

TOUCHSTONE For a taste:

If a hart do lack a hind, 90

Let him seek out Rosalind.

If the cat will after kind,

So be sure will Rosalind.

Winter garments must be lined,

So must slender Rosalind. 95

They that reap must sheaf and bind;

Then to cart with Rosalind.

Sweetest nut hath sourest rind,

Such a nut is Rosalind.

He that sweetest rose will find, 100

Must find love's prick and Rosalind.

This is the very false gallop of verses. Why do you infect yourself with them?

ROSALIND (GANYMEDE) Peace, you dull fool! I found them on a tree. 105

TOUCHSTONE Truly, the tree yields bad fruit.

ROSALIND (GANYMEDE) I'll graff it with you, and then I shall graff it with a medlar. Then it will be the earliest fruit i' th' country; for you'll be rotten ere you be half ripe, and that's the right virtue of the medlar. 110

TOUCHSTONE You have said; but whether wisely or no, let the forest judge.

Enter Celia (Aliena), with a writing.

ROSALIND (GANYMEDE) Peace!

Here comes my sister, reading. Stand aside.

CELIA (ALIENA) (*reads*)

Why should this a desert be? 115

For it is unpeopled? No:

which Butter-women uniformly travel *one after another* in their road to market. Wright (Clarendon, 126) thought *rack* the proper word which he illustrated from Cotgrave "Amble: f. An amble, pace, rack; an ambling or racking pace; a smooth easie gate." Bisson's explanation is "the very jog-trot of butter-women going to market." This seems to be in every way acceptable. 94 Winter] F¹ Wintred F² Wintre'd F³, ⁴ Winter Cam, Clarendon, Chambers, Holme, Crawford, Kittredge Winter Craig, Bisson Winter- (hyphen) NCE Wint'red CNS Wintred 98 nut] F³, ⁴ meat 108 th'] Cam, Craig and others the 113, 114 Peace! . . . aside.] One line in Ff. Capell's arrangement followed by Cam and others. Holme follows F. 115 (*reads*) Added by Dyce. this a Desert] F¹, ², ⁴ this Desert F³ this Desart Rowe *this a desert* Tyrwhitt conj., Steevens, Malone *this desert silent* Editors generally follow Rowe. *desert* here has the force of 'unpeopled territory' and the text means that the writings hung on the trees provided signs of life.

Tongues I'll hang on every tree,
 That shall civil sayings show;
 Some, how brief the life of man
 Runs his erring pilgrimage, 120
 That the stretching of a span
 Buckles in his sum of age;
 Some, of violated vows
 'Twixt the souls of friend and friend;
 But upon the fairest boughs, 125
 Or at every sentence end,
 Will I Rosalinda write,
 Teaching all that read to know
 The quintessence of every sprite
 Heaven would in little show. 130
 Therefore Heaven Nature charged
 That one body should be filled
 With all graces wide-enlarged.
 Nature presently distilled
 Helen's cheek, but not her heart, 135
 Cleopatra's majesty,
 Atalanta's better part,
 Sad Lucretia's modesty.
 Thus Rosalind of many parts
 By heavenly synod was devised, 140
 Of many faces, eyes and hearts,
 To have the touches dearest prized.
 Heaven would that she these gifts should have,
 And I to live and die her slave.

ROSALIND (GANYMEDE) O most gentle Jupiter! what tedious 145

118 show;] F¹-² shoe. F⁴ show. 126 Or] Keightley *And* sentence] This is possibly a genitive case and as Abbott notes, 217, the possessive inflection in nouns ending in a sibilant is often expressed neither in writing nor in pronunciation. Craig, Chambers, Crawford, Bisson *sentence* Cam and others *sentence* 135 her] Ff his Rowe's emendation. 137 Atalanta's better part,] There has been a great deal of conjecture on the meaning. Among modern editors, Wright in Clarendon, 129, agrees with Whiter that Shakespeare may have had in mind some picture or tapestry in which were represented Helen, Cleopatra, Atalanta and Lucretia. CNS, following a note of Greg, expounds thus: "her fleetness of foot, but not her greed. Cf. 'Helen's cheek, but not her heart.'" Crawford explains as 'her athletic grace'; and Bisson "In all probability Shakespeare is thinking of the grace and beauty of the running girl's figure, which he must often have seen in tapestries, as well as in his mind's eye." Furness sums up "Her 'better part' was, I think, her physical personal charms. Nature's distillation resulted in Helen's face, Cleopatra's bearing, Atalanta's form, and Lucretia's modesty." Onions glosses *better part*, the greater part. 145 Jupiter!] F¹, ² Jupiter, F³, ⁴ Jupiter, Warburton *Juniper*! Spedding conj. *pulpter*! Cam,

homily of love have you wearied your parishioners withal, and never cried 'Have patience, good people'!

CELIA (ALIENA) How now! back, friends! Shepherd, go off a little. Go with him, sirrah.

TOUCHSTONE Come, shepherd, let us make an honourable retreat; though not with bag and baggage, yet with scrip and scrippage. 150

Exeunt Corin and Touchstone.

CELIA (ALIENA) Didst thou hear these verses?

ROSALIND (GANYMEDE) O, yes, I heard them all, and more too; for some of them had in them more feet than the verses 155 would bear.

CELIA (ALIENA) That's no matter: the feet might bear the verses.

ROSALIND (GANYMEDE) Ay, but the feet were lame and could not bear themselves without the verse and therefore stood lamely in the verse. 160

CELIA (ALIENA) But didst thou hear without wondering how thy name should be hanged and carved upon these trees?

ROSALIND (GANYMEDE) I was seven of the nine days out of the wonder before you came; for look here what I found on a palm-tree. I was never so be-rhymed since Pythagoras' time that I was 165 an Irish rat, which I can hardly remember.

CELIA (ALIENA) Trow you who hath done this?

Clarendon, Craig, Chambers, CNS, Kittredge, NCE *pulpiter* Holme, Bisson *Jupiter* Arguments in favour of *pulpiter* are: the word is not in italics in F; the exclamation appears to be addressed to one who has delivered a homily to his parishioners; it thus suits Celia reading the poem and agrees with homily in l. 146. The arguments against are, that, though proper names are usually in italics in F, several names in this play are not; and *Jupiter* is an oath which Rosalind has used before (II iv 1). Furness remarks on the emendation "It is an improvement, and against verbal improvements, . . . we should, I think, acquire and maintain a dogged habit of shutting our eyes and closing our ears." *Pulpiter* is tempting; but unless F is obviously corrupt its authority should stand. On this speech of Rosalind's Moulton, 309, remarks: "The edms. give this speech to Rosalind. . . . But this is surely impossible. Not only is Celia's reproof addressed to Touchstone, and he in retiring treats it as such, but when he is gone Celia asks Rosalind, 'Didst thou hear these verses?'—which would be absurd if Rosalind had spoken the words of satire on them." 152 *Exeunt* . . . *Touchstone*.] Ff Exit. Cam's expansion after Rowe. '166 Irish rat,] Jonson in the *Poetaster*, To the Reader, ll. 163-4 (*Jonson* iv, 322) has: "Rime 'hem to death, as they doe Irish rats In drumming tunes." Also in the fourth Intermeane after the fourth Act in *The Staple of Newes*, ll. 54-5 (*Jonson*, vi, 364): "Or the fine Madrigall-man, in rime, to haue runne him out o' the Countrey, like an Irish rat." Furness quotes Randolph's *Jealous Lovers*, v ii "And my poets Shall with a satire steep'd in gall and vinegar Ritheme 'em to death, as they do rats in Ireland." For other references, see Furness, 155, 156.

ROSALIND (GANYMEDE) Is it a man?

CELIA (ALIENA) And a chain, that you once wore, about his neck. Change you colour? 170

ROSALIND (GANYMEDE) I prithee, who?

CELIA (ALIENA) O Lord, Lord! it is a hard matter for friends to meet; but mountains may be removed with earthquakes and so encounter.

ROSALIND (GANYMEDE) Nay, but who is it? 175

CELIA (ALIENA) Is it possible?

ROSALIND (GANYMEDE) Nay, I prithee now with most petitionary vehemence, tell me who it is.

CELIA (ALIENA) O wonderful, wonderful, and most wonderful wonderful! and yet again wonderful, and after that, out of all whooping! 180

ROSALIND (GANYMEDE) Good my complexion! Dost thou think, though I am caparisoned like a man, I have a doublet and hose in my disposition? One inch of delay more is a South Sea of discovery: I prithee, tell me who is it quickly, and speak apace. I would thou couldst stammer, that thou mightst pour this concealed man out of thy mouth, as wine comes out of a narrow-mouthed bottle, either too much at once, or none at all. I prithee, take the cork out of thy mouth that I may drink thy tidings. 190

CELIA (ALIENA) So you may put a man in your belly.

ROSALIND (GANYMEDE) Is he of God's making? What manner of man? Is his head worth a hat? or his chin worth a beard?

CELIA (ALIENA) Nay, he hath but a little beard.

ROSALIND (GANYMEDE) Why, God will send more, if the man will be thankful. Let me stay the growth of his beard, if thou delay me not the knowledge of his chin. 195

182 Good my complexion!] Theobald first read *Odd's my complexion!* and was followed by Hanmer, but subsequently withdrew. Ritson says "It is a little unmeaning exclamatory address to her beauty; in the nature of a small oath." For other explanations, see Furness, 158. *Good* is the usual respectful epithet used in address, such as Good my lord. Here Rosalind, conscious of her doublet and hose and her blushes, playfully applies it to her complexion. There is a fairly close modern equivalent used as an exclamation 'Spare my blushes.' NCE paraphrases *O my blushes!* 184 more is] Kellner *mars* 184-185 South Sea of discovery:] Theobald described this phrase as stark Nonsense and read *off* for *of*. Capell then joined *-off* to *South-sea*, reading *South-sea-off*. This meant that 'discovery' was as far off as the South Sea. Henley thought the discovery not as far off but as comprehensive as the South Sea. (See Furness, 157-8.) Hanmer, Warburton and Malone adopted the same reading as Theobald. Johnson's conjectural reading was *South-sea. Discover*, Modern editors and we adhere to F. NCE paraphrases "The least delay is to me as long as a voyage of exploration."

CELIA (ALIENA) It is young Orlando, that tripped up the wrestler's heels and your heart both in an instant.

ROSALIND (GANYMEDE) Nay, but the devil take mocking. Speak 200
sad brow and true maid.

CELIA (ALIENA) I'faith, coz, 'tis he.

ROSALIND (GANYMEDE) Orlando?

CELIA (ALIENA) Orlando.

ROSALIND (GANYMEDE) Alas the day! What shall I do with my 205
doublet and hose? What did he when thou saw'st him? What
said he? How looked he? Wherein went he? What makes he
here? Did he ask for me? Where remains he? How parted he
with thee? And when shalt thou see him again? Answer me in
one word. 210

CELIA (ALIENA) You must borrow me Gargantua's mouth first:
'tis a word too great for any mouth of this age's size. To say ay
and no to these particulars is more than to answer in a cate-
chism.

ROSALIND (GANYMEDE) But doth he know that I am in this 215
forest and in man's apparel? Looks he as freshly as he did the
day he wrestled?

CELIA (ALIENA) It is as easy to count atomies as to resolve the
propositions of a lover; but take a taste of my finding him, and
relish it with good observance. I found him under a tree, like a 220
dropped acorn.

ROSALIND (GANYMEDE) It may well be called Jove's tree, when
it drops forth such fruit.

CELIA (ALIENA) Give me audience, good madam.

ROSALIND (GANYMEDE) Proceed. 225

CELIA (ALIENA) There lay he, stretched along, like a wounded
knight.

ROSALIND (GANYMEDE) Though it be pity to see such a sight,
it well becomes the ground.

CELIA (ALIENA) Cry 'holla' to thy tongue, I prithee; it curvets 230
unseasonably. He was furnished like a hunter.

ROSALIND (GANYMEDE) O, ominous! he comes to kill my heart.

CELIA (ALIENA) I would sing my song without a burthen: thou
bring'st me out of tune.

ROSALIND (GANYMEDE) Do you not know I am a woman? 235
When I think, I must speak. Sweet, say on.

Enter Orlando and Jaques.

CELIA (ALIENA) You bring me out. Soft! comes he not here?

223 drops forth such] F¹ *dropes forth* F²⁻⁴ *dropes forth such* For *forth such*
Capell read *such* Keightley and Hudson followed; but modern editors generally
follow F¹. 230 thy] Ff *the* Rowe's emendation. 232 heart.] Ff *Hart*. 234
bring'st] Cam, Craig, others *bringest* 237 here?] F¹ *heere?* F² *neere?* F^{3,4} *near?*

ROSALIND (GANYMEDE) 'Tis he: slink by, and note him.

JAQUES I thank you for your company; but, good faith, I had
as lief have been myself alone. 240

ORLANDO

And so had I; but yet, for fashion sake,
I thank you too for your society.

JAQUES God buy you. Let's meet as little as we can.

ORLANDO I do desire we may be better strangers.

JAQUES I pray you, mar no more trees with writing love songs in
their barks. 245

ORLANDO I pray you, mar no more of my verses with reading them
ill-favouredly.

JAQUES Rosalind is your love's name?

ORLANDO Yes, just. 250

JAQUES I do not like her name.

ORLANDO There was no thought of pleasing you when she was
christened.

JAQUES What stature is she of?

ORLANDO Just as high as my heart. 255

JAQUES You are full of pretty answers. Have you not been
acquainted with goldsmiths' wives, and conned them out of
rings?

ORLANDO Not so; but I answer you right painted cloth, from
whence you have studied your questions. 260

JAQUES You have a nimble wit: I think 'twas made of Ata-
lanta's heels. Will you sit down with me? And we two will rail
against our mistress the world, and all our misery.

ORLANDO I will chide no breather in the world but myself, against
whom I know most faults. 265

JAQUES The worst fault you have is to be in love.

ORLANDO 'Tis a fault I will not change for your best virtue. I am
weary of you.

JAQUES By my troth, I was seeking for a fool when I found you.

ORLANDO He is drowned in the brook. Look but in, and you
shall see him. 270

238] Kittredge here adds: [They step aside.] 243 buy] Cam, Chambers, Holme, CNS, Bisson, NCE *buy* Rowe *b' w'* Capell, Clarendon, Craig, Crawford *be wi'* Kittredge *b' wi'* Elizabethan *be with* had many forms. Steevens here printed in full *be with* (God be with you, God buy you, are the antecedents of our good-bye). 259 right painted cloth.] That is, after the manner of the utterances shown at the mouths of the figures in the painted cloths hung in Elizabethan chambers. Painted cloths were a substitute for the more costly tapestry and chiefly represented biblical or mythological subjects, carried out in water-staining and tempera on canvas. See Macquoid in *Sh. Eng.*, ii 129. 265 most] *En. most* *F¹⁻⁴* no Rowe, Pope and Hanmer followed *F¹⁻⁴*.

JAQUES There I shall see mine own figure.

ORLANDO Which I take to be either a fool or a cipher.

JAQUES I'll tarry no longer with you. Farewell, good Signior Love. 275

ORLANDO I am glad of your departure. Adieu, good Monsieur Melancholy.

Exit Jaques.

ROSALIND (GANYMEDE) (*aside to Celia-Aliena*) I will speak to him like a saucy lackey, and under that habit play the knave with him. Do you hear, forester? 280

ORLANDO Very well: what would you?

ROSALIND (GANYMEDE) I pray you, what is't o'clock?

ORLANDO You should ask me what time o' day. There's no clock in the forest.

ROSALIND (GANYMEDE) Then there is no true lover in the forest; else sighing every minute and groaning every hour would detect the lazy foot of Time as well as a clock. 285

ORLANDO And why not the swift foot of Time? Had not that been as proper?

ROSALIND (GANYMEDE) By no means, sir: Time travels in divers paces with divers persons. I'll tell you who Time ambles withal, who Time trots withal, who Time gallops withal and who he stands still withal. 290

ORLANDO I prithee, who doth he trot withal?

ROSALIND (GANYMEDE) Marry, he trots hard with a young maid between the contract of her marriage and the day it is solemnized. If the interim be but a se'nnight, Time's pace is so hard that it seems the length of seven year. 295

ORLANDO Who ambles Time withal?

ROSALIND (GANYMEDE) With a priest that lacks Latin, and a rich man that hath not the gout; for the one sleeps easily because he cannot study, and the other lives merrily because he feels no pain; the one lacking the burthen of lean and wasteful learning, the other knowing no burthen of heavy tedious penury. These Time ambles withal. 300

ORLANDO Who doth he gallop withal?

ROSALIND (GANYMEDE) With a thief to the gallows; for though he go as softly as foot can fall, he thinks himself too soon there.

ORLANDO Who stays it still withal?

ROSALIND (GANYMEDE) With lawyers in the vacation; for they sleep between term and term and then they perceive not how Time moves. 310

277 *Exit Jaques.*] Added by Rowe after l. 276. 278 (*aside . . .*)] Added by Capell.

ORLANDO Where dwell you, pretty youth?

ROSALIND (GANYMEDE) With this shepherdess, my sister; here
in the skirts of the forest, like fringe upon a petticoat. 315

ORLANDO Are you native of this place?

ROSALIND (GANYMEDE) As the cony that you see dwell where
she is kindled.

ORLANDO Your accent is something finer than you could pur-
chase in so removed a dwelling. 320

ROSALIND (GANYMEDE) I have been told so of many: but
indeed an old religious uncle of mine taught me to speak, who
was in his youth an inland man; one that knew courtship too
well, for there he fell in love. I have heard him read many lec-
tures against it, and I thank God I am not a woman, to be 321
touched with so many giddy offences as he hath generally taxed
their whole sex withal.

ORLANDO Can you remember any of the principal evils that he
laid to the charge of women?

ROSALIND (GANYMEDE) There were none principal: they were 330
all like one another as halfpence are, every one fault seeming
monstrous till his fellow-fault came to match it.

ORLANDO I prithee, recount of them.

ROSALIND (GANYMEDE) No, I will not cast away my physis but
on those that are sick. There is a man haunts the forest, that 335
abuses our young plants with carving Rosalind on their barks;
hangs odes upon hawthorns and elegies on brambles; all, for-
sooth, deifying the name of Rosalind. If I could meet that fancy-
monger, I would give him some good counsel, for he seems to
have the quotidian of love upon him. 340

ORLANDO I am he that is so love-shaked. I pray you, tell me your
remedy.

ROSALIND (GANYMEDE) There is none of my uncle's marks
upon you. He taught me how to know a man in love; in which
cage of rushes I am sure you are not prisoner. 345

ORLANDO What were his marks?

ROSALIND (GANYMEDE) A lean cheek, which you have not; a
blue eye and sunken, which you have not; an unquestionable
spirit, which you have not; a beard neglected, which you have
not; but I pardon you for that, for simply your having in beard 350
is a younger brother's revenue. Then your hose should be un-

318 kindled.] Pope *kind-led*. Cam explains, Note vii, 562, that in F⁴ *kindled* is in two lines with a hyphen, which misled Pope. 324-325 lectures] F¹ *Lectors* F² *Lecturs* F³⁻⁴ *Lectures* 337 odes] F¹ *Oades* 338 deifying] F¹ *defying* 338-339 fancy-monger,] Ff *Fancie-monger*, (= dealer in love), 345 are] F¹ *ari* 350 having in beard] F²⁻⁴ *having no beard* *having* here is a substantive meaning *possession*, *property*.

gartered, your bonnet unbanded, your sleeve unbuttoned, your shoe untied and everything about you demonstrating a careless desolation; but you are no such man: you are rather point-device in your accoutrements, as loving yourself than seeming 355 the lover of any other.

ORLANDO Fair youth, I would I could make thee believe I love.

ROSALIND (GANYMEDE) Me believe it! You may as soon make her that you love believe it; which, I warrant, she is apter to do than to confess she does. That is one of the points in the which 360 women still give the lie to their consciences. But, in good sooth, are you he that hangs the verses on the trees, wherein Rosalind is so admired?

ORLANDO I swear to thee, youth, by the white hand of Rosalind, I am that he, that unfortunate he. 365

ROSALIND (GANYMEDE) But are you so much in love as your rhymes speak?

ORLANDO Neither rhyme nor reason can express how much.

ROSALIND (GANYMEDE) Love is merely a madness; and, I tell you, deserves as well a dark house and a whip as madmen do. 370 And the reason why they are not so punished and cured is, that the lunacy is so ordinary that the whippers are in love too. Yet I profess curing it by counsel.

ORLANDO Did you ever cure any so?

ROSALIND (GANYMEDE) Yes, one, and in this manner. He was 375 to imagine me his love, his mistress; and I set him every day to woo me: at which time would I, being but a moonish youth, grieve, be effeminate, changeable, longing and liking; proud, fantastical, apish, shallow, inconstant, full of tears, full of smiles; for every passion something and for no passion truly 380 anything, as boys and women are for the most part cattle of this colour: would now like him, now loathe him; then entertain him, then forswear him; now weep for him, then spit at him; that I drave my suitor from his mad humour of love to a living humour of madness; which was, to forswear the full stream of 385 the world and to live in a nook merely monastic. And thus I cured him; and this way will I take upon me to wash your liver as clean as a sound sheep's heart, that there shall not be one spot of love in't.

355 accoutrements.] Ff Kittredge *accoustrements*, 384 his mad humour of love to a living] Johnson supposed an antithesis intended and read either *a dying for his mad* or *loving for living*. Farmer favoured *loving for living*, and Collier thought that with this change the antithesis was complete. White and Walker both supported *loving*. However, Furness, 177, agrees with Wright that Whiter's interpretation of *living* in the sense of *real* or *actual* gives a very good meaning. 389 clean] F¹ *cleane* F² *cleare* F³ *cleer* F⁴ *clear*

- ORLANDO I would not be cured, youth. 390
 ROSALIND (GANYMEDE) I would cure you, if you would but call
 me Rosalind and come every day to my cote and woo me.
 ORLANDO Now, by the faith of my love, I will. Tell me where it is.
 ROSALIND (GANYMEDE) Go with me to it and I'll show it you.
 And by the way you shall tell me where in the forest you live. 395
 Will you go?
 ORLANDO With all my heart, good youth.
 ROSALIND (GANYMEDE) Nay, you must call me Rosalind.
 Come, sister, will you go? . . . *Exeunt.*

SCENE III. THE FOREST.

Enter Touchstone and Audrey, Jaques behind.

- TOUCHSTONE Come apace, good Audrey. I will fetch up your
 goats, Audrey. And how, Audrey? Am I the man yet? Doth my
 simple feature content you?
 AUDREY Your features! Lord warrant us! What features?
 TOUCHSTONE I am here with thee and thy goats as the most 5
 capricious poet, honest Ovid, was among the Goths.
 JAQUES (*aside*) O knowledge ill-inhabited, worse than Jove in a
 thatched house!
 TOUCHSTONE When a man's verses cannot be understood, nor
 a man's good wit seconded with the forward child, understand- 10
 ing, it strikes a man more dead than a great reckoning in a little
 room. Truly, I would the gods had made thee poetical.
 AUDREY I do not know what 'poetical' is. Is it honest in deed and
 word? Is it a true thing?
 TOUCHSTONE No, truly, for the truest poetry is the most feign- 15

SCENE III.] Ff Scæna Tertia. THE FOREST.] Added by Rowe. *Enter . . . behind.*
 Ff Enter Clowne, Audrey, & Iaques: The speech-prefixes in this Scene in F¹
 are Clo., Clow.; Aud.; Ia.; Ol. 3 feature] Considerable discussion on
feature and *features* in ll. 3, 4; *feature* = form, figure, person. Furnivall and
 others inclined to the belief that *feature* here meant a poetic production of
 some kind (see l. 9). Steevens also associated the word with *feats*, *deeds*. A
 simple explanation is that Touchstone refers to his manly form, and Audrey to
 his face. NCE glosses *feature* as *shape*. 5, 6 goats . . . Goths.] There is a pun
 here on these two words, and on *capricious*, the root of which is Latin *caper*, a
 goat. Ovid was banished by Augustus to Tomi (Tomiswar) on the Black Sea,
 in the land of the Getae. 7 (*aside*) Added by Johnson. 8 thatched house!]
 A reference to the story of Zeus (Jove) and Hermes sheltered in the house
 of Philemon and Baucis (Ovid's *Metam.*, viii). 11, 12 it strikes . . . room.]
 Interpreted as referring to Marlowe's death at the hands of Ingram Frizer in a
 quarrel about the reckoning in a Deptford tavern on 30 May, 1593: see CNS
 104 f. and Boas: Marlowe 265 f.: but the phrase *a . . . room* was fairly common.

ing; and lovers are given to poetry, and what they swear in poetry may be said as lovers they do feign.

AUDREY Do you wish then that the gods had made me poetical?

TOUCHSTONE I do, truly; for thou swear'st to me thou art honest. Now, if thou wert a poet, I might have some hope thou didst feign. 20

AUDREY Would you not have me honest?

TOUCHSTONE No, truly, unless thou wert hard-favoured; for honesty coupled to beauty is to have honey a sauce to sugar.

JAQUES (*aside*) A material fool! 25

AUDREY Well, I am not fair; and therefore I pray the gods make me honest.

TOUCHSTONE Truly, and to cast away honesty upon a foul slut were to put good meat into an unclean dish.

AUDREY I am not a slut, though I thank the gods I am foul. 30

TOUCHSTONE Well, praised be the gods for thy foulness! Slut-tishness may come hereafter. But be it as it may be, I will marry thee, and to that end I have been with Sir Oliver Martext the vicar of the next village, who hath promised to meet me in this place of the forest and to couple us. 35

JAQUES (*aside*) I would fain see this meeting.

AUDREY Well, the gods give us joy!

TOUCHSTONE Amen. A man may, if he were of a fearful heart, stagger in this attempt; for here we have no temple but the wood, no assembly but horn-beasts. But what though? Courage! As horns are odious, they are necessary. It is said, 'Many a man knows no end of his goods.' Right! Many a man has good horns, and knows no end of them. Well, that is the dowry of his wife: 'tis none of his own getting. Horns? Even so! Poor men alone? No, no; the noblest deer hath them as huge as the rascal. Is the single man therefore blessed? No: as a walled town is more worthier than a village, so is the forehead of a married man more honourable than the bare brow of a bachelor; and by how much defence is better than no skill, by so much is a horn more precious than to want. Here comes Sir Oliver. 50

Enter Sir Oliver Martext.

Sir Oliver Martext, you are well met. Will you dispatch us here under this tree, or shall we go with you to your chapel?

SIR OLIVER Is there none here to give the woman?

19 swear'st] Cam, Craig and others *swearest* 44-45 Horns? Even so! Poor men alone?] Ff *hornes, euen so poore men alone:* Theobald, Hanmer, Johnson and others *horns? even so—poor men alone?*— Cam, Holme *Horns?—even so—poor men alone?* Clarendon, Craig, CNS, Crawford, Kittredge, Bisson *Horns? Even so. Poor men alone?* Chambers, *Horns? Even so! Poor men alone?* NCE *Horns—even so. Poor men alone?*

TOUCHSTONE I will not take her on gift of any man.

SIR OLIVER Truly, she must be given, or the marriage is not lawful. 55

JAQUES Proceed, proceed: I'll give her.

TOUCHSTONE Good even, good Master What-ye-call't. How do you, sir? You are very well met. God 'ild you for your last company. I am very glad to see you. Even a toy in hand here, sir. 60
Nay, pray be covered.

JAQUES Will you be married, motley?

TOUCHSTONE As the ox hath his bow, sir, the horse his curb and the falcon her bells, so man hath his desires; and as pigeons bill, so wedlock would be nibbling.

JAQUES And will you, being a man of your breeding, be married under a bush like a beggar? Get you to church, and have a good priest that can tell you what marriage is. This fellow will but join you together as they join wainscot; then one of you will prove a shrunk panel, and, like green timber, warp, warp. 70

TOUCHSTONE (*aside*) I am not in the mind but I were better to be married of him than of another. For he is not like to marry me well; and not being well married, it will be a good excuse for me hereafter to leave my wife.

JAQUES Go thou with me, and let me counsel thee. 75

TOUCHSTONE Come, sweet Audrey.

We must be married, or we must live in bawdry.

Farewell, good Master Oliver: not,—

O sweet Oliver,

O brave Oliver, 80

Leave me not behind thee:

but,—

Wind away,

Begone, I say,

I will not to wedding with thee. 85

Exeunt Jaques, Touchstone, and Audrey.

SIR OLIVER 'Tis no matter. Ne'er a fantastical knave of them all shall flout me out of my calling. *Exit.*

59 God 'ild] F¹ *goddild* F²⁻⁴ *godild* Cam, Clarendon, Craig, Holme, Crawford, Bisson, NCE *God 'ild* CNS *God 'ild* Chambers, Kittredge *Goddild* 60 Even] Kellner *I've* Kellner remarks "The printer took 'Iue' of the MS. for in = even" (een). 71 (*aside*) Added by Capell. 75 Go . . . thee.] Two lines in Ff, ending *mee*, . . . *thee*. Johnson proposed to arrange this line after 77, which would necessitate a new prefix, Touchstone, or Clown, to l. 78, *Farewell*, . . . (Cam's Note viii, 562). 76 TOUCHSTONE] F¹ OL. 79-85 O . . . *thee*.] Prose in Ff. Johnson's arrangement. Capell and Jackson include *not*, and *but*, in the verse. 85 with *thee*.] Johnson conj. *with thee today*. Kinnear *wind me*. *Exeunt . . . Audrey*.] Added by Capell. 87 *Exit*.] Ff *Exeunt*.

SCENE IV. THE FOREST.

Enter Rosalind (Ganymede) and Celia (Aliena).

ROSALIND (GANYMEDE) Never talk to me: I will weep.

CELIA (ALIENA) Do, I prithee; but yet have the grace to consider that tears do not become a man.

ROSALIND (GANYMEDE) But have I not cause to weep?

CELIA (ALIENA) As good cause as one would desire: therefore weep. 5

ROSALIND (GANYMEDE) His very hair is of the dissembling colour.

CELIA (ALIENA) Something browner than Judas's. Marry, his kisses are Judas's own children. 10

ROSALIND (GANYMEDE) I'faith, his hair is of a good colour.

CELIA (ALIENA) An excellent colour: your chestnut was ever the only colour.

ROSALIND (GANYMEDE) And his kissing is as full of sanctity as the touch of holy bread. 15

CELIA (ALIENA) He hath bought a pair of cast lips of Diana: a nun of winter's sisterhood kisses not more religiously. The very ice of chastity is in them.

ROSALIND (GANYMEDE) But why did he swear he would come this morning, and comes not? 20

CELIA (ALIENA) Nay, certainly, there is no truth in him.

ROSALIND (GANYMEDE) Do you think so?

CELIA (ALIENA) Yes; I think he is not a pickpurse nor a horse-stealer, but for his verity in love, I do think him as concave as a covered goblet or a worm-eaten nut. 25

ROSALIND (GANYMEDE) Not true in love?

CELIA (ALIENA) Yes, when he is in; but I think he is not in.

SCENE IV.] Ff Scæna Quarta. THE FOREST.] Cam's addition. The speech-prefixes in this Sc. in F¹ are Ros., Rosa.; Cel.; Corin, Cor. 5-15] Verse in Ff, the lines ending *desire*, . . . *weepe*. . . *haire* . . . *colour*. . . *Iudasses*: . . . *children*. . . *colour*. . . *colour*: . . . *sanctitie*, . . . *bread*. 12 chestnut] F¹-³ *Chessenut* F⁴ *Chesnut* 16 cast] F²-⁴ *chast* Theobald defined as *left-off*; Douce as *cast* like the lips of a statue; Halliwell agreed with Douce; Furness strongly objected and considered *cast* either represented *chaste* with a pronunciation as in Latin *castus* or as a downright misprint for *chaste*. CNS reads *cast* and comments "is there anything more ludicrous in supposing that Diana discarded a pair of lips than in declaring that Orlando 'bought' them? Celia is gently railing as usual, of course." NCE glosses as *cast-off*; and Onions defines *cast* as *disused*, *abandoned*, *forsaken*. Chambers glosses as *discarded*. There is an echo of the phrase in W. J. Locke's *The Fortunate Youth* (1926 edn.) p. 101: "he hugged her in a very sincere and brotherly way, but kissed her with a pair of cast lips of Adonis."

ROSALIND (GANYMEDE) You have heard him swear downright
he was.

CELIA (ALIENA) 'Was' is not 'is.' Besides, the oath of a lover is 30
no stronger than the word of a tapster: they are both the con-
firmer of false reckonings. He attends here in the forest on the
Duke your father.

ROSALIND (GANYMEDE) I met the Duke yesterday and had
much question with him. He asked me of what parentage I was: 35
I told him, of as good as he; so he laughed and let me go. But
what talk we of fathers, when there is such a man as Orlando?

CELIA (ALIENA) O, that's a brave man! He writes brave verses,
speaks brave words, swears brave oaths and breaks them
bravely, quite traverse, athwart the heart of his lover; as a 40
puisny tilter, that spurs his horse but on one side, breaks his
staff like a noble goose. But all's brave that youth mounts and
folly guides. Who comes here?

Enter Corin.

CORIN

Mistress and master, you have oft inquired
After the shepherd that complained of love, 45
Who you saw sitting by me on the turf,
Praising the proud disdainful shepherdess
That was his mistress.

CELIA (ALIENA) Well, and what of him?

CORIN

If you will see a pageant truly played,
Between the pale complexion of true love 50
And the red glow of scorn and proud disdain,
Go hence a little and I shall conduct you,
If you will mark it.

ROSALIND (GANYMEDE) O, come, let us remove.

The sight of lovers feedeth those in love. 55
Bring us to this sight, and you shall say
I'll prove a busy actor in their play. *Exeunt.*

30 a lover] F¹ *Louer* 41 puisny] Capell *puny* Cam's Note ix, 562, is that the word is not here used in the modern sense of *diminutive*, but in the obsolete sense of *inferior, unskilled*. Onions has *puisny*: petty, paltry. NCE glosses as *inexperienced*. 42 noble goose.] Hammer *nose-quill'd goose* Farmer explains Hammer by a quotation from Turberville's *Falconrie* in which a wing-feather is cut and thrust through the duck's nose before it is thrown to the hawk. Caldecott thought that by *noble goose* was meant a magnanimous simpleton of an adventurer. Singer *notable goose*. Becket conj. *noble joust*. CNS comments "We suggest that Shakespeare may have written 'gofe' or 'goofe' which would be easily misread as 'gose' or 'goose.' NED gives 16th and 17th cent. examples of 'goff' meaning an awkward or stupid fellow." 56] Various proposals have been made to complete the pentameter. Pope *us but to* Capell

SCENE V. ANOTHER PART OF THE FOREST.

Enter Silvius and Phebe.

SILVIUS

Sweet Phebe, do not scorn me : do not, Phebe.
 Say that you love me not, but say not so
 In bitterness. The common executioner,
 Whose heart th' accustomed sight of death makes hard,
 Falls not the axe upon the humbled neck 5
 But first begs pardon : will you sterner be
 Than he that dies and lives by bloody drops?

Enter Rosalind (Ganymede), Celia (Aliena), and Corin, behind.

PHEBE

I would not be thy executioner :
 I fly thee, for I would not injure thee.
 Thou tell'st me there is murder in mine eye : 10
 'Tis pretty, sure, and very probable,
 That eyes, that are the frail'st and softest things,
 Who shut their coward gates on atomies,
 Should be called tyrants, butchers, murtherers!
 Now I do frown on thee with all my heart ; 15
 And if mine eyes can wound, now let them kill thee.
 Now counterfeit to swoon ; why, now fall down ;
 Or if thou canst not, O, for shame, for shame,
 Lie not, to say mine eyes are murtherers!
 Now show the wound mine eye hath made in thee. 20
 Scratch thee but with a pin, and there remains
 Some scar of it ; lean but upon a rush,
 The cicatrice and capable impressure
 Thy palm some moment keeps ; but now mine eyes,
 Which I have darted at thee, hurt thee not, 25
 Nor, I am sure, there is no force in eyes

*Come, bring Malone Bring us unto Jervis, Dyce, Hudson etc. Bring us to see A compensatory pause is perhaps the solution. SCENE V.] Ff Scena Quinta. ANOTHER . . . FOREST.] Added by Theobald. The speech-prefixes in this Sc. in F¹ are Sil. ; Phe. ; Ros. 4 th'] Cam, Craig and others the 7 dies and lives] Theobald deals, and lives Hanmer lives and thrives Warburton deals, and lives by, Johnson conj. dies his lips Capell eyes, and lives Keightley lives and dies Kinnear slays, and lives Holme draws attention to Arrowsmith's quotations in N & Q i vii 542, from *Romaunt of the Rose* (Skeat's Chaucer i 229) and Barclay's *Ship of Fools*, 1570, fol. 6 b, in both of which dye and live occurs ; from which, says Holme, the phrase is equivalent to 'live and die,' i.e., to exist. Enter . . . behind.] Ff Enter Rosalind, Celia, and Corin. We follow Collier, Cam, with addition of names in brackets. 22] F¹ omits but 23 capable] Singer, Keightley palpable (cicatrice is here used for mark, impression).*

That can do hurt.

SILVIUS

O dear Phebe,

If ever,—as that ever may be near,—

You meet in some fresh cheek the power of fancy,

Then shall you know the wounds invisible

That love's keen arrows make.

30

PHEBE

But till that time

Come not thou near me: and when that time comes,

Afflict me with thy mocks, pity me not;

As till that time I shall not pity thee.

ROSALIND (GANYMEDE)

And why, I pray you? Who might be your mother,

That you insult, exult, and all at once,

Over the wretched? What though you have no beauty,—

As, by my faith, I see no more in you

Than without candle may go dark to bed,—

Must you be therefore proud and pitiless?

Why, what means this? Why do you look on me?

I see no more in you than in the ordinary

Of nature's sale-work. 'Od's my little life,

I think she means to tangle my eyes too!

No, faith, proud mistress, hope not after it:

'Tis not your inky brows, your black silk hair,

Your bugle eyeballs, nor your cheek of cream,

That can entame my spirits to your worship.

You foolish shepherd, wherefore do you follow her,

Like foggy south, puffing with wind and rain?

You are a thousand times a properer man

Than she a woman. 'Tis such fools as you

That makes the world full of ill-favoured children.

35

40

45

50

27 hurt.] Keightley *hurt to any one*. 36-37 insult, exult, and all at once, Over] *Ff insult, exult, and all at once Over* Keightley *insult and exult all at once Over* Warburton thought *all at once* should be *both at once* if the speaker meant to accuse the person spoken to only for insulting and exulting; but further examination showed that we should read *rail at once*. Forbes even suggested a *l'outrecuidance for all at once* (Furness, 202). *All at once* was, however, a common enough phrase. 37 What though] Singer *What though?* Keightley, Kinnear *What! though* have no] F¹ *hau no* Theobald, Warburton, Johnson and others *have* Hammer, Dyce *have some* Malone *have no* Steevens *have more* Malone supported his *no* by the corresponding passage in Lodge's *Rosalynde* "Because thou art beautiful, be not so coy; as there is nothing more faire, so there is nothing more fading." The objections raised to this view by Tollet, Collier, and Grant White are that Rosalind's purpose was obviously to take conceit out of Phebe. Furness, 203, considered that to tell Phebe that she had *no beauty at all* was to overshoot the mark, and he therefore favoured Hammer's reading.

'Tis not her glass, but you, that flatters her ;
 And out of you she sees herself more proper 55
 Than any of her lineaments can show her.
 But, mistress, know yourself : down on your knees,
 And thank heaven, fasting, for a good man's love.
 For I must tell you friendly in your ear,
 Sell when you can : you are not for all markets. 60
 Cry the man mercy ; love him ; take his offer.
 Foul is most foul, being foul to be a scoffer.
 So take her to thee, shepherd. Fare you well.

PHEBE

Sweet youth, I pray you, chide a year together.
 I had rather hear you chide than this man woo. 65

ROSALIND (GANYMEDE) (*to Phebe*) He's fall'n in love with your
 foulness and (*to Silvius*) she'll fall in love with my anger. If it be
 so, as fast as she answers thee with frowning looks, I'll sauce her
 with bitter words. Why look you so upon me?

PHEBE For no ill will I bear you. 70

ROSALIND (GANYMEDE)

I pray you, do not fall in love with me,
 For I am falsier than vows made in wine.
 Besides, I like you not. If you will know my house,
 'Tis at the tuft of olives here hard by.
 Will you go, sister? Shepherd, ply her hard. 75
 Come, sister. Shepherdess, look on him better,
 And be not proud. Though all the world could see,
 None could be so abused in sight as he.
 Come, to our flock.

Exeunt Rosalind (Ganymede), Celia (Aliena), and Corin.

PHEBE

Dead shepherd, now I find thy saw of might,
 'Who ever loved that loved not at first sight?' 80

SILVIUS

Sweet Phebe,—

PHEBE

Ha, what sayst thou, Silvius?

SILVIUS

Sweet Phebe, pity me.

PHEBE

Why, I am sorry for thee, gentle Silvius.

66 your] Hanmer, Johnson, Dyce and others, Craig *her* 66, 67 (*to Phebe*)
 ... (*to Silvius*)] Not in Ff. Rosalind addresses Phebe, then Silvius, and then
 Phebe. 66-69] Four lines in Ff ending *shee'll . . . fast . . . sauce . . . me?* 79
Exeunt . . . Corin.] Ff Exit. 81 'Who . . . sight?'] A quotation from Marlowe's
Hero and Leander, First Sestiad, 176. 82 Phebe,—] Ff Phebe.

SILVIUS

Wherever sorrow is, relief would be. 85
 If you do sorrow at my grief in love,
 By giving love your sorrow and my grief
 Were both extermined.

PHEBE

Thou hast my love. Is not that neighbourly?

SILVIUS

I would have you.

PHEBE

Why, that were covetousness. 90

Silvius, the time was that I hated thee,
 And yet it is not that I bear thee love;
 But since that thou canst talk of love so well,
 Thy company, which erst was irksome to me,
 I will endure, and I'll employ thee too. 95
 But do not look for further recompense
 Than thine own gladness that thou art employed.

SILVIUS

So holy and so perfect is my love,
 And I in such a poverty of grace,
 That I shall think it a most plenteous crop 100
 To glean the broken ears after the man
 That the main harvest reaps. Loose now and then
 A scattered smile, and that I'll live upon.

PHEBE

Know'st thou the youth that spoke to me erewhile?

SILVIUS

Not very well, but I have met him oft; 105
 And he hath bought the cottage and the bounds
 That the old carlot once was master of.

PHEBE

Think not I love him, though I ask for him.
 'Tis but a peevish boy; yet he talks well:
 But what care I for words? Yet words do well 110
 When he that speaks them pleases those that hear.
 It is a pretty youth,—not very pretty,—
 But, sure, he's proud; and yet his pride becomes him.
 He'll make a proper man. The best thing in him
 Is his complexion; and faster than his tongue 115
 Did make offence his eye did heal it up.
 He is not very tall; yet for his years he's tall.

99 And I in] F³ And in F³. ⁴ And 104 erewhile?] F¹⁻³ yerewhile? F⁴ erewhile?
 107 carlot] Ff Carlot Steevens first printed in Roman type. Carlot is appar-
 ently a derivative of carl = *countryman*, *churl*. 112 youth,— . . . pretty,—]
 Ff youth, . . . pretty,

His leg is but so so ; and yet 'tis well.
 There was a pretty redness in his lip,
 A little riper and more lusty red 120
 Than that mixed in his cheek : 'twas just the difference
 Betwixt the constant red and mingled damask.
 There be some women, Silvius, had they marked him
 In parcels as I did, would have gone near
 To fall in love with him : but, for my part, 125
 I love him not nor hate him not ; and yet
 I have more cause to hate him than to love him.
 For what had he to do to chide at me?
 He said mine eyes were black and my hair black ;
 And, now I am remembered, scorned at me. 130
 I marvel why I answered not again.
 But that's all one : omittance is no quittance.
 I'll write to him a very taunting letter,
 And thou shalt bear it. Wilt thou, Silvius?

SILVIUS

Phebe, with all my heart.

PHEBE

I'll write it straight : 135

The matter's in my head and in my heart.

I will be bitter with him and passing short.

Go with me, Silvius.

Exeunt.

ACT IV

SCENE I. THE FOREST.

Enter Rosalind (Ganymede), Celia (Aliena), and Jaques.

JAQUES I prithee, pretty youth, let me be better acquainted with thee.

ROSALIND (GANYMEDE) They say you are a melancholy fellow.

JAQUES I am so : I do love it better than laughing.

ROSALIND (GANYMEDE) Those that are in extremity of either 5
 are abominable fellows, and betray themselves to every modern
 censure worse than drunkards.

JAQUES Why, 'tis good to be sad and say nothing.

ROSALIND (GANYMEDE) Why, then, 'tis good to be a post.

JAQUES I have neither the scholar's melancholy, which is emula- 10

127 I have] F¹ *Have* 133 taunting] F¹⁻³ *taunting* F⁴ *taunting* ACT IV SCENE I]
 Ff Actus Quartus. Scena Prima. THE FOREST.] Added by Rowe. *Enter . . .*
Jaques.] Ff *Enter Rosalind, and Celia, and Jaques.* The speech-prefixes in this
 Sc. in F¹ are Ia.; Ros., Rosalind, Rosa.; Cel. 1 be] Omitted in F¹.

tion; nor the musician's, which is fantastical; nor the courtier's, which is proud; nor the soldier's, which is ambitious; nor the lawyer's, which is politic; nor the lady's, which is nice; nor the lover's, which is all these: but it is a melancholy of mine own, compounded of many simples, extracted from many objects; and indeed the sundry contemplation of my travels, in which my often rumination wraps me in a most humorous sadness. 15

ROSALIND (GANYMEDE) A traveller! By my faith, you have great reason to be sad. I fear you have sold your own lands to see other men's. Then, to have seen much, and to have nothing, is to have rich eyes and poor hands. 20

JAQUES Yes, I have gained my experience.

Enter Orlando.

ROSALIND (GANYMEDE) And your experience makes you sad. I had rather have a fool to make me merry than experience to make me sad; and to travel for it too! 25

ORLANDO Good day and happiness, dear Rosalind!

JAQUES Nay, then, God buy you, and you talk in blank verse.

Exit.

ROSALIND (GANYMEDE) Farewell, Monsieur Traveller. Look you lisp and wear strange suits; disable all the benefits of your own country; be out of love with your nativity and almost chide God for making you that countenance you are; or I will scarce think you have swam in a gondola. Why, how now, Orlando! where have you been all this while? You a lover! And you serve me such another trick, never come in my sight more. 30

ORLANDO My fair Rosalind, I come within an hour of my promise. 35

ROSALIND (GANYMEDE) Break an hour's promise in love! He that will divide a minute into a thousand parts, and break but a part of the thousandth part of a minute in the affairs of love, it may be said of him that Cupid hath clapped him o' th' shoulder, but I'll warrant him heart-whole. 40

ORLANDO Pardon me, dear Rosalind.

ROSALIND (GANYMEDE) Nay, and you be so tardy, come no more in my sight. I had as lief be wooed of a snail.

16 in] Omitted by Craig. 17 my] F¹ by Craig follows F¹. humorous] In the Elizabethan sense of *humour*. Jonson defines it in *Every Man Out of his Humour* (in *After the Second Sounding*), Jonson, iii, 431-432. 27 buy] Cam, Chambers, Holme, CNS, Bisson, NCE buy Clarendon, Craig, Crawford be w^t Kittredge b^t w^t Exit.] Omitted in F¹. Dyce, Kittredge insert after *gondola* l. 32. 32 gondola.] Ff *Gundello*. 39 thousandth] Ff *thousand* Rowe's change. 40 th'] Cam, Craig and others *the*

- ORLANDO Of a snail? 45
- ROSALIND (GANYMEDE) Ay, of a snail, for though he comes slowly, he carries his house on his head; a better jointure, I think, than you make a woman. Besides, he brings his destiny with him.
- ORLANDO What's that? 50
- ROSALIND (GANYMEDE) Why, horns, which such as you are fain to be beholding to your wives for: but he comes armed in his fortune and prevents the slander of his wife.
- ORLANDO Virtue is no horn-maker, and my Rosalind is virtuous.
- ROSALIND (GANYMEDE) And I am your Rosalind. 55
- CELIA (ALIENA) It pleases him to call you so, but he hath a Rosalind of a better leer than you.
- ROSALIND (GANYMEDE) Come, woo me, woo me, for now I am in a holiday humour and like enough to consent. What would you say to me now, and I were your very very Rosalind? 60
- ORLANDO I would kiss before I spoke.
- ROSALIND (GANYMEDE) Nay, you were better speak first; and when you were gravelled for lack of matter, you might take occasion to kiss. Very good orators, when they are out, they will spit; and for lovers lacking—God warn us!—matter, the cleanliest shift is to kiss. 65
- ORLANDO How if the kiss be denied?
- ROSALIND (GANYMEDE) Then she puts you to entreaty and there begins new matter.
- ORLANDO Who could be out, being before his beloved mistress? 70
- ROSALIND (GANYMEDE) Marry, that should you, if I were your mistress, or I should think my honesty ranker than my wit.
- ORLANDO What, of my suit?
- ROSALIND (GANYMEDE) Not out of your apparel, and yet out of your suit. Am not I your Rosalind? 75
- ORLANDO I take some joy to say you are, because I would be talking of her.
- ROSALIND (GANYMEDE) Well, in her person, I say I will not have you.
- ORLANDO Then, in mine own person, I die. 80
- ROSALIND (GANYMEDE) No, faith, die by attorney. The poor world is almost six thousand years old, and in all this time there was not any man died in his own person, videlicet, in a love-cause. Troilus had his brains dashed out with a Grecian club; yet he did what he could to die before, and he is one of the patterns of love. Leander, he would have lived many a fair year, though Hero had turned nun, if it had not been for a hot midsummer night; for, good youth, he went but forth to wash him in the Hellespont and being taken with the cramp was drowned: and the foolish

chroniclers of that age found it was 'Hero of Sestos.' But these 90
are all lies. Men have died from time to time and worms have
eaten them, but not for love.

ORLANDO I would not have my right Rosalind of this mind; for,
I protest, her frown might kill me.

ROSALIND (GANYMEDE) By this hand, it will not kill a fly. But 95
come, now I will be your Rosalind in a more coming-on dis-
position, and ask me what you will, I will grant it.

ORLANDO Then love me, Rosalind.

ROSALIND (GANYMEDE) Yes, faith, with I, Fridays and Satur-
days and all. 10

ORLANDO And wilt thou have me?

ROSALIND (GANYMEDE) Ay, and twenty such.

ORLANDO What sayest thou?

ROSALIND (GANYMEDE) Are you not good?

ORLANDO I hope so. 105

ROSALIND (GANYMEDE) Why, then, can one desire too much of
a good thing? Come, sister, you shall be the priest and marry us.
Give me your hand, Orlando. What do you say, sister?

ORLANDO Pray thee, marry us.

CELIA (ALIENA) I cannot say the words. 110

ROSALIND (GANYMEDE) You must begin, 'Will you, Orlando—'

CELIA (ALIENA) Go to. Will you, Orlando, have to wife this
Rosalind?

ORLANDO I will.

ROSALIND (GANYMEDE) Ay, but when? 115

ORLANDO Why, now, as fast as she can marry us.

ROSALIND (GANYMEDE) Then you must say 'I take thee, Rosa-
lind, for wife.'

ORLANDO I take thee, Rosalind, for wife.

ROSALIND (GANYMEDE) I might ask you for your commission, 120
but I do take thee, Orlando, for my husband. There's a girl goes
before the priest; and certainly a woman's thought runs before
her actions.

ORLANDO So do all thoughts: they are winged.

ROSALIND (GANYMEDE) Now tell me how long you would have 125
her after you have possessed her.

ORLANDO For ever and a day.

ROSALIND (GANYMEDE) Say 'a day,' without the 'ever.' No, no,
Orlando, men are April when they woo, December when they
wed. Maids are May when they are maids, but the sky changes 130

90 chroniclers] Hanmer followed by Singer, Keightley and others, including
Craig *coroners* Keightley adds "The use of the word 'found' proves that
Hanmer's reading *coroners* is right." 111 Orlando—] Ff Orlando. Pope's
punctuation. 120 I . . . commission,] Verse in Ff.

when they are wives. I will be more jealous of thee than a Barbary cock-pigeon over his hen, more clamorous than a parrot against rain, more new-fangled than an ape, more giddy in my desires than a monkey. I will weep for nothing, like Diana in the fountain, and I will do that when you are disposed to be merry. I will laugh like a hyen, and that when thou art inclined to sleep. 135

ORLANDO But will my Rosalind do so?

ROSALIND (GANYMEDE) By my life, she will do as I do.

ORLANDO O, but she is wise.

ROSALIND (GANYMEDE) Or else she could not have the wit to do this. The wiser, the waywarder. Make the doors upon a woman's wit and it will out at the casement; shut that and 'twill out at the key-hole; stop that, 'twill fly with the smoke out at the chimney. 140

ORLANDO A man that had a wife with such a wit, he might say 'Wit, whither wilt?' 145

ROSALIND (GANYMEDE) Nay, you might keep that check for it till you met your wife's wit going to your neighbour's bed.

ORLANDO And what wit could wit have to excuse that?

ROSALIND (GANYMEDE) Marry, to say she came to seek you there. You shall never take her without her answer, unless you take her without her tongue. O, that woman that cannot make her fault her husband's occasion, let her never nurse her child herself, for she will breed it like a fool! 150

ORLANDO For these two hours, Rosalind, I will leave thee. 155

ROSALIND (GANYMEDE) Alas, dear love, I cannot lack thee two hours!

ORLANDO I must attend the Duke at dinner. By two o'clock I will be with thee again.

ROSALIND (GANYMEDE) Ay, go your ways, go your ways: I knew what you would prove. My friends told me as much, and I thought no less. That flattering tongue of yours won me: 'tis but one cast away, and so, come, death! Two o'clock is your hour? 160

ORLANDO Ay, sweet Rosalind.

ROSALIND (GANYMEDE) By my troth, and in good earnest, and so God mend me, and by all pretty oaths that are not dangerous, if you break one jot of your promise or come one minute behind your hour, I will think you the most pathological break-promise, and the most hollow lover, and the most unworthy of her you call Rosalind, that may be chosen out of the gross band of the unfaithful. Therefore beware my censure and keep your promise. 170

ORLANDO With no less religion than if thou wert indeed my Rosalind. So adieu.

ROSALIND (GANYMEDE) Well, Time is the old justice that exa- 175
mines all such offenders, and let Time try. Adieu.

Exit Orlando.

CELIA (ALIENA) You have simply misused our sex in your love-
prate. We must have your doublet and hose plucked over your
head, and show the world what the bird hath done to her own
nest. 180

ROSALIND (GANYMEDE) O coz, coz, coz, my pretty little coz,
that thou didst know how many fathom deep I am in love! But
it cannot be sounded: my affection hath an unknown bottom,
like the Bay of Portugal.

CELIA (ALIENA) Or rather, bottomless; that as fast as you pour 185
affection in, it runs out.

ROSALIND (GANYMEDE) No, that same wicked bastard of Venus
that was begot of thought, conceived of spleen, and born of
madness, that blind rascally boy that abuses everyone's eyes
because his own are out, let him be judge how deep I am in love. 190
I'll tell thee, Aliena, I cannot be out of the sight of Orlando.
I'll go find a shadow and sigh till he come.

CELIA (ALIENA) And I'll sleep. *Exeunt.*

SCENE II. THE FOREST.

Enter Jaques, Lords, and Foresters.

JACQUES Which is he that killed the deer?

A LORD Sir, it was I.

JACQUES Let's present him to the Duke, like a Roman conqueror;
and it would do well to set the deer's horns upon his head for a
branch of victory. Have you no song, forester, for this purpose? 5

FORESTER Yes, sir.

JACQUES Sing it. 'Tis no matter how it be in tune, so it make noise
enough.

Music.

FORESTER

SONG.

What shall he have that killed the deer?
His leather skin and horns to wear. 10

176 *Exit Orlando.*] *Orlando* added by Rowe. 186 it] F¹ in SCENE II.] Ff *Scena Secunda.* THE FOREST.] Added by Cam. The speech-prefixes in this Sc. in F¹ are Ia.; Lord. 2 A LORD] Ff Lord. Cam, Clarendon, CNS, Holme, NCE A Lord. Craig, Chambers, Crawford, Bisson First Lord. Kittredge Lord. 6 FORESTER] Ff Lord. Cam, Clarendon, Holme For. Craig, Chambers, Crawford, Bisson Second Lord. Kittredge Lord. NCE 1 For. CNS *Amiens*. 8, 9 *Music.* SONG.] Ff *Musicke, Song.* FORESTER] Not in Ff. Cam, Clarendon, Holme For. Craig, Chambers, CNS, Crawford, Kittredge, Bisson have no

Then sing him home.
The rest shall bear this burthen.
 Take thou no scorn to wear the horn:
 It was a crest ere thou wast born.
 Thy father's father wore it,
 And thy father bore it. 15
 The horn, the horn, the lusty horn
 Is not a thing to laugh to scorn. *Exeunt.*

SCENE III. THE FOREST.

Enter Rosalind (Ganymede) and Celia (Aliena).

ROSALIND (GANYMEDE) How say you now? Is it not past two o'clock? And here much Orlando!

CELIA (ALIENA) I warrant you, with pure love and troubled brain, he hath ta'en his bow and arrows and is gone forth to sleep. 5

Enter Silvius.

speech-prefix. NCE 1 For. CNS has a heading "He that killed the deer is first clad in horns and skin, and then raised aloft by the company who 'sing him home,' Amiens leading and the rest joining in chorus" 11, 12 Then . . . home. *The . . . burthen.*] In Ff Then sing him home, the rest shall beare this burthen; is printed in italics in one line as part of the Song. Rowe and Pope followed this arrangement. Capell arranged alternate lines between two voices, retaining our l. 11, and with ll. 12-13 for 'both' and ll. 16-17 for 'cho' (chorus). Knight admitted several voices, omitted l. 12 and the direction 'The . . . burthen'; and gave ll. 16-17 to 'All.' For the arrangement of other early editors, see Cam, Note x, 563, and Furness, 227-231. Later editors generally follow Theobald but CNS has:

*Then sing him home—the rest shall bear
 This burthen . . .
 Take thou no scorn to wear the horn,
 It was etc.*

For musical settings see Sh. Music 6. The music for this song from John Hilton's *Catch That Catch Can*, 1652, is printed in Knight, *Comedies* ii 252-253, and Furness, 230-231. See also Noble, 70, 72, 76. Of "the rest shall bear this burthen" Noble remarks that it is obviously a stage direction; but, as the whole line is omitted in Halton's setting, doubt has been expressed whether even "Then sing him home" is part of the song. Noble is inclined to treat it as part of the song and as being the burden to which the direction makes reference. SCENE III.] Ff Scæna Tertia. THE FOREST.] Added by Cam. The speech-prefixes in this Sc. in F¹ are Ros.; Cel.; Sil.; Oliu., Oli. 1-6] Printed as five lines in Ff, ending *clock? . . . Orlando. . . brain, . . . forth . . . heere.* 2 And . . . Orlando!] Pope *I wonder much Orlando is not here.* Capell and *how much Orlando comes?* Steevens and *here's much Orlando.* Ritson conj. and *here's no Orlando* (*much* is ironical here for *no*). 3 and troubled] Craig and a troubled 5 *Enter Silvius.*] After *troubled brain*, l. 4 in Ff.

Look who comes here.

SILVIUS

My errand is to you, fair youth :
My gentle Phebe bid me give you this.

Gives Rosalind (Ganymede) a letter.

I know not the contents ; but, as I guess
By the stern brow and waspish action 10
Which she did use as she was writing of it,
It bears an angry tenor. Pardon me :
I am but as a guiltless messenger.

ROSALIND (GANYMEDE)

Patience herself would startle at this letter
And play the swaggerer : bear this, bear all. 15
She says I am not fair, that I lack manners ;
She calls me proud, and that she could not love me,
Were man as rare as phoenix. 'Od's my will!
Her love is not the hare that I do hunt.
Why writes she so to me? Well, shepherd, well, 20
This is a letter of your own device.

SILVIUS

No, I protest, I know not the contents.
Phebe did write it.

ROSALIND (GANYMEDE)

Come, come, you are a fool,
And turned into the extremity of love.
I saw her hand : she has a leathern hand, 25
A freestone-coloured hand. I verily did think
That her old gloves were on, but 'twas her hands.
She has a huswife's hand ; but that's no matter.
I say she never did invent this letter :
This is a man's invention and his hand. 30

SILVIUS Sure, it is hers.

ROSALIND (GANYMEDE)

Why, 'tis a boisterous and a cruel style,
A style for challengers : why, she defies me,
Like Turk to Christian. Women's gentle brain
Could not drop forth such giant-rude invention, 35
Such Ethiopie words, blacker in their effect
Than in their countenance. Will you hear the letter?

8 bid] F¹ only *did bid* Keightley remarks "Editors, myself included, follow 2nd folio, and omit 'did'. I think we are wrong." Nevertheless *did* is metrically redundant and possibly arose from wrong setting up of *bid*, without subsequent correction. Most editors follow F². Craig *did bid* 12 tenor.] Ff *tenure*; Kittredge *tenure*. 34 Women's] Rowe, Craig *woman's* 35 giant-rude] Capell's hyphen.

SILVIUS

So please you, for I never heard it yet;
Yet heard too much of Phebe's cruelty.

ROSALIND (GANYMEDE)

She Phebes me. Mark how the tyrant writes. 40

(Reads) 'Art thou god to shepherd turned,
That a maiden's heart hath burned?'

Can a woman rail thus?

SILVIUS Call you this railing?

ROSALIND (GANYMEDE) (reads)

'Why, thy godhead laid apart,
Warr'st thou with a woman's heart?' 45

Did you ever hear such railing?

'Whiles the eye of man did woo me,
That could do no vengeance to me.'

Meaning me a beast. 50

'If the scorn of your bright eyne

Have power to raise such love in mine,

Alack, in me what strange effect

Would they work in mild aspect!

Whiles you chid me, I did love: 55

How then might your prayers move!

He that brings this love to thee

Little knows this love in me:

And by him seal up thy mind;

Whether that thy youth and kind 60

Will the faithful offer take

Of me and all that I can make;

Or else by him my love deny,

And then I'll study how to die.'

SILVIUS Call you this chiding? 65

CELIA (ALIENA) Alas, poor shepherd!

ROSALIND (GANYMEDE) Do you pity him? No, he deserves no
pity. Wilt thou love such a woman? What, to make thee an
instrument and play false strains upon thee! Not to be endured!
Well, go your way to her, for I see love hath made thee a tame 70
snake, and say this to her: that if she love me, I charge her to
love thee; if she will not, I will never have her unless thou en-
treat for her. If you be a true lover, hence, and not a word; for
here comes more company.

Exit Silvius.

Enter Oliver.

OLIVER

Good morrow, fair ones. Pray you, if you know, 75
 Where in the purlieus of this forest stands
 A sheepcote fenced about with olive-trees?

CELIA (ALIENA)

West of this place, down in the neighbour bottom.
 The rank of osiers by the murmuring stream
 Left on your right hand brings you to the place. 80
 But at this hour the house doth keep itself:
 There's none within.

OLIVER

If that an eye may profit by a tongue.
 Then should I know you by description:
 Such garments and such years: 'The boy is fair, 85
 Of female favour, and bestows himself
 Like a ripe sister; the woman low,
 And browner than her brother.' Are not you
 The owner of the house I did inquire for?

CELIA (ALIENA)

It is no boast, being asked, to say we are. 90

OLIVER

Orlando doth commend him to you both,
 And to that youth he calls his Rosalind
 He sends this bloody napkin. Are you he?

ROSALIND (GANYMEDE)

I am. What must we understand by this?

OLIVER

Some of my shame, if you will know of me 95
 What man I am, and how, and why, and where
 This handkercher was stained.

CELIA (ALIENA)

I pray you, tell it.

OLIVER

When last the young Orlando parted from you
 He left a promise to return again
 Within an hour, and pacing through the forest, 100
 Chewing the food of sweet and bitter fancy,
 Lo, what befel! He threw his eye aside,

76 purlieus] Ff *Purlews* 85-88] Marked as quotation by Theobald. 87 a ripe sister;] Hudson *a right forester*: Kinnear *to a forester*: ENS reads *forester* and points out that *forester* written in the form of *foster* might be misread as *sister* and that *forester* supplies the metre. Modern editors generally adhere to F, and Bisson's comment is "Ganymede, that is, seems to treat Aliena with the tenderness and care of an elder sister for a younger one." the] F²-4, Rowe, Steevens, Malone and others, Keightley, Craig *but the* 100 an hour,] Hammer *two hours* (see iv i 155 where Orlando promises to return in two hours).

And mark what object did present itself :
Under an old oak, whose boughs were mossed with age
And high top bald with dry antiquity, 105
A wretched ragged man, o'ergrown with hair,
Lay sleeping on his back. About his neck
A green and gilded snake had wreathed itself,
Who with her head nimble in threats approached
The opening of his mouth ; but suddenly, 110
Seeing Orlando, it unlinked itself,
And with indented glides did slip away
Into a bush : under which bush's shade
A lioness, with udders all drawn dry,
Lay couching, head on ground, with catlike watch, 115
When that the sleeping man should stir ; for 'tis
The royal disposition of that beast
To prey on nothing that doth seem as dead.
This seen, Orlando did approach the man
And found it was his brother, his elder brother.

CELIA (ALIENA)
O, I have heard him speak of that same brother ;
And he did render him the most unnatural
That lived amongst men.

OLIVER And well he might so do,
For well I know he was unnatural.

ROSALIND (GANYMEDE)
But, to Orlando: did he leave him there,
Food to the suck'd and hungry lioness? 125

OLIVER
Twice did he turn his back and purposed so ;
But kindness, nobler ever than revenge,
And nature, stronger than his just occasion,
Made him give battle to the lioness,
Who quickly fell before him : in which hurtling
From miserable slumber I awaked.

CELIA (ALIENA)
Are you his brother?

ROSALIND (GANYMEDE) Was't you he rescued?

CELIA (ALIENA)
Was't you that did so oft contrive to kill him?

OLIVER

'Twas I, but 'tis not I. I do not shame
To tell you what I was, since my conversion
So sweetly tastes, being the thing I am.

135

104 old oak.] This is the Ff reading; but most editors, following Pope, omit
old Crawford old oak 133 Was't] Theobald, Craig, Kittredge Was it

ROSALIND (GANYMEDE)

But, for the bloody napkin?

OLIVER

By and by.

When from the first to last betwixt us two
Tears our recountments had most kindly bathed, 140
As how I came into that desert place;—
In brief, he led me to the gentle Duke,
Who gave me fresh array and entertainment,
Committing me unto my brother's love;
Who led me instantly unto his cave, 145
There stripped himself, and here upon his arm
The lioness had torn some flesh away,
Which all this while had bled; and now he fainted
And cried, in fainting, upon Rosalind.
Brief, I recovered him, bound up his wound; 150
And, after some small space, being strong at heart,
He sent me hither, stranger as I am,
To tell this story, that you might excuse
His broken promise, and to give this napkin,
Dyed in his blood, unto the shepherd youth 155
That he in sport doth call his Rosalind.

Rosalind (Ganymede) swoons.

CELIA (ALIENA)

Why, how now, Ganymede! sweet Ganymede!

OLIVER

Many will swoon when they do look on blood.

CELIA (ALIENA)

There is more in it. Cousin Ganymede!

OLIVER

Look, he recovers.

160

ROSALIND (GANYMEDE)

I would I were at home.

CELIA (ALIENA)

We'll lead you thither.

I pray you, will you take him by the arm?

OLIVER

Be of good cheer, youth. You a man! you lack a man's heart.

ROSALIND (GANYMEDE)

I do so, I confess it. Ah, sirrah, a body 165
would think this was well counterfeited! I pray you, tell your
brother how well I counterfeited. Heigh-ho!

OLIVER

This was not counterfeit. There is too great-testimony in
your complexion that it was a passion of earnest.

ROSALIND (GANYMEDE)

Counterfeit, I assure you.

170

142 In] F¹ only I 155 his] F¹ this 163-165] Three lines in Ff, ending *man?*
... heart. ... it:

OLIVER Well then, take a good heart and counterfeit to be a man.
 ROSALIND (GANYMEDE) So I do: but, i'faith, I should have been
 a woman by right.

CELIA (ALIENA) Come, you look paler and paler. Pray you, draw
 homewards. Good sir, go with us. 175

OLIVER

That will I, for I must bear answer back
 How you excuse my brother, Rosalind.

ROSALIND (GANYMEDE) I shall devise something. But, I pray
 you, commend my counterfeiting to him. Will you go? *Exeunt.*

ACT V

SCENE I. THE FOREST.

Enter Touchstone and Audrey.

TOUCHSTONE We shall find a time, Audrey: patience, gentle
 Audrey.

AUDREY Faith, the priest was good enough, for all the old gentle-
 man's saying.

TOUCHSTONE A most wicked Sir Oliver, Audrey, a most vile 5
 Martext. But, Audrey, there is a youth here in the forest lays
 claim to you.

AUDREY Ay, I know who 'tis. He hath no interest in me in the
 world. Here comes the man you mean.

Enter William.

TOUCHSTONE It is meat and drink to me to see a clown. By my 10
 troth, we that have good wits have much to answer for. We shall
 be flouting: we cannot hold.

WILLIAM Good ev'n, Audrey.

AUDREY God ye good ev'n, William.

WILLIAM And good ev'n to you, sir. 15

TOUCHSTONE Good ev'n, gentle friend. Cover thy head, cover
 thy head: nay, prithee, be covered. How old are you, friend?

WILLIAM Five-and-twenty, sir.

TOUCHSTONE A ripe age. Is thy name William?

WILLIAM William, sir. 20

ACT V SCENE I.] Ff Actus Quintus. Scena Prima. THE FOREST.] Added by
 Rowe. *Enter . . . Audrey.*] Ff *Enter* Clowne and Awdrie. The speech-prefixes
 in this Scene in F¹ are Clow., Clo., Cle.; Awd., Aud.; Will.; Cor.

TOUCHSTONE A fair name. Wast born i' th' forest here?

WILLIAM Ay, sir, I thank God.

TOUCHSTONE 'Thank God': a good answer. Art rich?

WILLIAM Faith, sir, so so.

TOUCHSTONE 'So so' is good, very good, very excellent good; 25
and yet it is not: it is but so so. Art thou wise?

WILLIAM Ay, sir, I have a pretty wit.

TOUCHSTONE Why, thou sayst well. I do now remember a saying,
'The fool doth think he is wise, but the wise man knows himself
to be a fool.' The heathen philosopher, when he had a desire to 30
eat a grape, would open his lips when he put it into his mouth,
meaning thereby that grapes were made to eat and lips to open.
You do love this maid?

WILLIAM I do, sir.

TOUCHSTONE Give me your hand. Art thou learned? 35

WILLIAM No, sir.

TOUCHSTONE Then learn this of me: to have, is to have; for it is
a figure in rhetoric that drink, being poured out of a cup into a
glass, by filling the one doth empty the other; for all your
writers do consent that *ipse* is he. Now, you are not *ipse*, for I 40
am he.

WILLIAM Which he, sir?

TOUCHSTONE He, sir, that must marry this woman. Therefore,
you clown, abandon,—which is in the vulgar, leave,—the so-
ciety,—which in the boorish is company,—of this female,— 45
which in the common is woman; which together is, abandon
the society of this female, or, clown, thou perishest; or, to thy
better understanding, diest; or, to wit, I kill thee, make thee
away, translate thy life into death, thy liberty into bondage. I
will deal in poison with thee, or in bastinado, or in steel. I will 50
bandy with thee in faction. I will o'er-run thee with policy. I will
kill thee a hundred and fifty ways. Therefore tremble, and
depart.

AUDREY Do, good William.

WILLIAM God rest you merry, sir. *Exit.* 55

Enter Corin.

CORIN Our master and mistress seeks you: come, away, away!

TOUCHSTONE Trip, Audrey! trip, Audrey! I attend, I attend.

Exeunt.

[21 th'] Cam, Craig and others *the* 34 sir.] F¹ *stt.* 43-46 He, . . . woman;]
No dashes in Ff. 51 policy.] F¹ *police:*

SCENE II. THE FOREST.

Enter Orlando and Oliver.

ORLANDO Is't possible that on so little acquaintance you should like her? that but seeing you should love her? and loving woo? and, wooing, she should grant? and will you persevere to enjoy her?

OLIVER Neither call the giddiness of it in question, the poverty of her, the small acquaintance, my sudden wooing, nor her sudden consenting; but say with me, I love Aliena; say with her that she loves me; consent with both that we may enjoy each other. It shall be to your good, for my father's house and all the revenue that was old Sir Rowland's will I estate upon you, and here live and die a shepherd. 5 10

ORLANDO You have my consent. Let your wedding be to-morrow. Thither will I invite the Duke and all's contented followers. Go you and prepare Aliena, for look you, here comes my Rosalind. 15

Enter Rosalind (Ganymede).

ROSALIND (GANYMEDE) God save you, brother.

OLIVER And you, fair sister.

Exit.

ROSALIND (GANYMEDE) O, my dear Orlando, how it grieves me to see thee wear thy heart in a scarf!

ORLANDO It is my arm. 20

ROSALIND (GANYMEDE) I thought thy heart had been wounded with the claws of a lion.

ORLANDO Wounded it is, but with the eyes of a lady.

ROSALIND (GANYMEDE) Did your brother tell you how I counterfeited to swoon when he showed me your handkercher? 25

ORLANDO Ay, and greater wonders than that.

ROSALIND (GANYMEDE) O, I know where you are. Nay, 'tis true. There was never anything so sudden but the fight of two rams, and Cæsar's thrasonical brag of 'I came, saw, and overcame.' For your brother and my sister no sooner met but they looked; no sooner looked but they loved; no sooner loved but they sighed; no sooner sighed but they asked one another the 30

SCENE II.] Ff Scæna Secunda. THE FOREST.] Added by Cam. The speech-prefixes in this Sc. in F¹ are Orl.; Ol.; Ros.; Pha.; Sil. 3 persevere] F², 4 persevere 6 nor her] Ff nor Rowe's emendation. 12-15] Five lines in Ff, ending consent. . . I . . . followers: . . . you, . . . Rosalinde. 15 Enter Rosalind] After l. 11 in Ff. Collier printed after followers. l. 14; Crawford, Kittredge and NCE after l. 11. 17 sister.] This has been thought an oversight; but we may take it that Oliver addresses Rosalind as Ganymede pretending to be Rosalind, led thereto by Orlando's statement, l. 15. See iv iii 177. *Exit.*] Capell's addition. 29-30 overcame.] F¹ overcame.

reason; no sooner knew the reason but they sought the remedy :
and in these degrees have they made a pair of stairs to marriage
which they will climb incontinent, or else be incontinent before 35
marriage. They are in the very wrath of love and they will to-
gether : clubs cannot part them.

ORLANDO They shall be married to-morrow, and I will bid the
Duke to the nuptial. But, O, how bitter a thing it is to look into
happiness through another man's eyes! By so much the more 40
shall I to-morrow be at the height of heart-heaviness, by how
much I shall think my brother happy in having what he wishes
for.

ROSALIND (GANYMEDE) Why then, to-morrow I cannot serve
your turn for Rosalind? 45

ORLANDO I can live no longer by thinking.

ROSALIND (GANYMEDE) I will weary you then no longer with
idle talking. Know of me then, for now I speak to some purpose,
that I know you are a gentleman of good conceit. I speak not
this that you should bear a good opinion of my knowledge, 50
insomuch I say I know you are; neither do I labour for a greater
esteem than may in some little measure draw a belief from you,
to do yourself good and not to grace me. Believe then, if you
please, that I can do strange things. I have, since I was three
year old, conversed with a magician, most profound in his art 55
and yet not damnable. If you do love Rosalind so near the heart
as your gesture cries it out, when your brother marries Aliena,
shall you marry her. I know into what straits of fortune she is
driven; and it is not impossible to me, if it appear not incon-
venient to you, to set her before your eyes to-morrow human as 60
she is and without any danger.

ORLANDO Speak'st thou in sober meanings?

ROSALIND (GANYMEDE) By my life, I do; which I tender dearly,
though I say I am a magician. Therefore, put you in your best
array; bid your friends; for if you will be married tomorrow, 65
you shall; and to Rosalind, if you will.

Enter Silvius and Phebe.

Look, here comes a lover of mine and a lover of hers.

PHEBE

Youth, you have done me much ungentleness,
To show the letter that I writ to you.

ROSALIND (GANYMEDE)

I care not if I have. It is my study 70
To seem spiteful and ungentle to you.
You are there followed by a faithful shepherd.

Look upon him, love him : he worships you.

PHEBE

Good shepherd, tell this youth what 'tis to love.

SILVIUS

It is to be all made of sighs and tears ; 75
And so am I for Phebe.

PHEBE And I for Ganymede.

ORLANDO And I for Rosalind.

ROSALIND (GANYMEDE) And I for no woman.

SILVIUS

It is to be all made of faith and service ; 80
And so am I for Phebe.

PHEBE And I for Ganymede.

ORLANDO And I for Rosalind.

ROSALIND (GANYMEDE) And I for no woman.

SILVIUS

It is to be all made of fantasy, 85
All made of passion, and all made of wishes ;
All adoration, duty, and observance,
All humbleness, all patience, and impatience,
All purity, all trial, all observance ;
And so am I for Phebe. 90

PHEBE And so am I for Ganymede.

ORLANDO And so am I for Rosalind.

ROSALIND (GANYMEDE) And so am I for no woman.

PHEBE (*to Rosalind-Ganymede*) If this be so, why blame you me to 95
love you?

SILVIUS (*to Phebe*) If this be so, why blame you me to love you?

ORLANDO If this be so, why blame you me to love you?

ROSALIND (GANYMEDE) Why do you speak too, 'Why blame 100
you me to love you?'

ORLANDO To her that is not here, nor doth not hear. 100

ROSALIND (GANYMEDE) Pray you, no more of this : 'tis like the
howling of Irish wolves against the moon. (*To Silvius*) I will help
you, if I can. (*To Phebe*) I would love you, if I could. To-morrow
meet me all together. (*To Phebe*) I will marry you, if ever I

87 observance,] F² *obserbance*, Collier followed by Dyce and others *obedience*,
89 observance;] Malone conj. *obedience* Ritson *obeisance* Harness, Singer,
Keightley, etc. *endurance*. Kinnear *continuance*, Craig, Bisson *obeisance*;
Chambers, Crawford, Kittredge, NCE *obedience*; Cam, Holme, CNS *obser-*
vance; 98 Why . . . too,] From F¹. Rowe *Who . . . to*, Singer *Whom . . . to*
Holme, CNS, Kittredge, Bisson *Who . . . to*, Craig *Why . . . to*, Cam, Clarendon,
Chambers, Crawford, NCE *Why . . . too*, 102 (*To Silvius*) Added by Capell.
Johnson *To Orlando*. 103 (*To Phebe*) Added by Johnson. 104 (*To Phebe*)
Added by Pope.

marry woman, and I'll be married to-morrow. (*To Orlando*) I 105
will satisfy you, if ever I satisfied man, and you shall be married
to-morrow. (*To Silvius*) I will content you, if what pleases you
contents you, and you shall be married to-morrow. (*To Orlando*)
As you love Rosalind, meet. (*To Silvius*) As you love Phebe,
meet. And as I love no woman, I'll meet. So, fare you well. I 110
have left you commands.

SILVIUS I'll not fail, if I live.

PHEBE Nor I.

ORLANDO Nor I.

Exeunt.

SCENE III. THE FOREST.

Enter Touchstone and Audrey.

TOUCHSTONE To-morrow is the joyful day, Audrey: to-morrow
will we be married.

AUDREY I do desire it with all my heart; and I hope it is no dis-
honest desire to desire to be a woman of the world. Here come
two of the banished Duke's pages. 5

Enter two Pages.

FIRST PAGE Well met, honest gentleman.

TOUCHSTONE By my troth, well met. Come, sit, sit, and a song.

SECOND PAGE We are for you: sit i' th' middle.

FIRST PAGE Shall we clap into't roundly, without hawking or
spitting or saying we are hoarse, which are the only prologues 10
to a bad voice?

SECOND PAGE I'faith, i'faith; and both in a tune, like two gipsies
on a horse.

SONG.

It was a lover and his lass,

With a hey, and a ho, and a hey nonino, 15

That o'er the green cornfield did pass

In the springtime, the only pretty ring time,

When birds do sing, hey ding a ding, ding.

Sweet lovers love the spring.

105 (*To Orlando*)] Added by Pope. 107 (*To Silvius*)] Added by Pope. 108-109
(*To Orlando*) . . . (*To Silvius*)] Added by Johnson. SCENE III.] Ff Scena Tertia.
THE FOREST.] Added by Cam. Enter . . . Audrey.] Ff Enter Clowne and Audrey.
The speech-prefixes in this Scene in F¹ are Clo.; Aud.; I. Pa.; 2. Pa. 17 In the
Knight, from MS. in the Signet Library in Edinburgh In Chambers, CNS,
Kittredge In Cam and other editors follow F In the Music for this song was
included in Thomas Morley's *The First Booke of Ayres. Or Little Short Songs*,
to sing and play to the Lute, with the Base Viole, 1600. Here the verses are in
their right order (see note below to ll. 28-31). Knight prints the music from

Between the acres of the rye, 20
 With a hey, and a ho, and a hey nonino,
 These pretty country folks would lie,
 In springtime, &c.

This carol they began that hour,
 With a hey, and a ho, and a hey nonino, 25
 How that a life was but a flower
 In springtime, &c.

And therefore take the present time,
 With a hey, and a ho, and a hey nonino;
 For love is crownéd with the prime 30
 In springtime, &c.

TOUCHSTONE Truly, young gentlemen, though there was no
 great matter in the ditty, yet the note was very untuneable.

FIRST PAGE You are deceived, sir: we kept time, we lost not our
 time. 35

TOUCHSTONE By my troth, yes: I count it but time lost to hear
 such a foolish song. God buy you, and God mend your voices!
 Come, Audrey. *Exeunt.*

SCENE IV. THE FOREST.

Enter Duke Senior, Amiens, Jaques, Orlando, Oliver, and Celia (Aliena).

DUKE SENIOR

Dost thou believe, Orlando, that the boy
 Can do all this that he hath promised?

the Edinburgh MS. and Chappell's *Collection of National Airs*, i 81 (Knight: Comedies ii 261-262); and Furness, 262-263, from Chappell's *Popular Music of the Olden Time*, 205. In this also the second stanza in the Folio becomes the fourth; and Johnson independently made the same change and stated it had also been made by Dr. Thirlby. From the Second Page's 'sit i' th' middle,' it is assumed that Touchstone acted as chorus in this song for two voices. Perhaps Audrey did so too. Editors generally follow Johnson's order of the verses; but Knight, notwithstanding the Edin. MS. adhered to F. On musical settings for the song, see Sh. Music 7, 8; and Noble 75, 76, 78. 22 folks] Edin. MS. fools would] Edin. MS. did 23, 27 In] F¹, ^a and Edin. MS. In F², ^a In the 24 This] F¹, ^a and Edin. MS. This F², ^a The 28-31] After l. 19 in Ff. Edin. MS., Johnson, etc. printed as last stanza. Knight follows F. 37 buy you,] Rowe, Kittredge b' wi' you, Capell, Malone and others, Clarendon, Craig, Crawford, be wi' you; Steevens be with you; Cam, Chambers, CNS, Holme, Bisson, NCE buy you, SCENE IV.] Ff Scena Quarta. THE FOREST.] Cam's addition. The speech-prefixes in this Scene in F¹ are Du. Sen., Du. Se.; Ori.; Ros.; Phe.; Sil.; Ia.; Clo.; Hymen, Hy.; 2. Bro. [Jaques de Boys].

ORLANDO

I sometimes do believe, and sometimes do not,
As those that fear they hope, and know they fear.

Enter Rosalind (Ganymede), Silvius, and Phebe.

ROSALIND (GANYMEDE)

Patience once more, whiles our compact is urged. 5

You say, if I bring in your Rosalind,

You will bestow her on Orlando here?

DUKE SENIOR That would I, had I kingdoms to give with her.

ROSALIND (GANYMEDE) And you say, you will have her, when
I bring her?

ORLANDO

That would I, were I of all kingdoms king.

ROSALIND (GANYMEDE) You say, you'll marry me, if I be willing?

PHEBE That will I, should I die the hour after.

ROSALIND (GANYMEDE)

But if you do refuse to marry me,

You'll give yourself to this most faithful shepherd? 15

PHEBE So is the bargain.

ROSALIND (GANYMEDE)

You say, that you'll have Phebe, if she will?

SILVIUS

Though to have her and death were both one thing.

ROSALIND (GANYMEDE)

I have promised to make all this matter even.

Keep you your word, O Duke, to give your daughter; 20

You yours, Orlando, to receive his daughter.

Keep you your word, Phebe, that you'll marry me,

Or else refusing me, to wed this shepherd.

Keep your word, Silvius, that you'll marry her,

If she refuse me: and from hence I go, 25

3, 4 . . . do not, As . . . fear.] Kinnear *do As those that fear; they hope, and know they fear.* 4 fear . . . fear.] From Ff. Warburton *fear their hap, and know their fear.* Johnson, Malone *fear, they hope, and know they fear.* Heath, Capell *fear their hope, and know their fear.* Knight *fear,—they hope, and know they fear.* Knight paraphrases: those who fear, they, even they, hope, while they know they fear. Blackstone *feign they hope and know they fear.* Jackson *fear the hope, and know the fear.* Wright paraphrases: Who are so diffident that they even hope fearfully, and are only certain that they fear. Modern editors follow F. The two *theys* look like the usual repetitive error on the compositor's part: a simple emendation would be to read *to* for the first *they*. Crawford's paraphrase is: As those who hope against hope and yet fear that they know their hopes to be vain, 12 you'll] Craig *that you'll* 22 you your] So in Ff. Rowe, Cam, Clarendon, Craig, CNS, Crawford, Kittredge, NCE *your* Holme, Bisson *your*

To make these doubts all even.

Exeunt Rosalind (Ganymede) and Celia (Aliena).

DUKE SENIOR

I do remember in this shepherd boy
Some lively touches of my daughter's favour.

ORLANDO

My lord, the first time that I ever saw him
Methought he was a brother to your daughter. 30
But, my good lord, this boy is forest-born,
And hath been tutored in the rudiments
Of many desperate studies by his uncle,
Whom he reports to be a great magician,
Obscuréd in the circle of this forest. 35

Enter Touchstone and Audrey.

JAQUES There is, sure, another flood toward, and these couples
are coming to the ark. Here comes a pair of very strange beasts,
which in all tongues are called fools.

TOUCHSTONE Salutation and greeting to you all!

JAQUES Good my lord, bid him welcome. This is the motley- 40
minded gentleman that I have so often met in the forest. He hath
been a courtier, he swears.

TOUCHSTONE If any man doubt that, let him put me to my pur-
gation. I have trod a measure; I have flattered a lady; I have 45
been politic with my friend, smooth with mine enemy; I have
undone three tailors; I have had four quarrels, and like to have
fought one.

JAQUES And how was that ta'en up?

TOUCHSTONE Faith, we met, and found the quarrel was upon 50
the seventh cause.

JAQUES How seventh cause? Good my lord, like this fellow.

DUKE SENIOR I like him very well.

TOUCHSTONE God 'ild you, sir, I desire you of the like. I press in
here, sir, amongst the rest of the country copulatives, to swear 55
and to forswear, according as marriage binds and blood breaks.
A poor virgin, sir, an ill-favoured thing, sir, but mine own; a
poor humour of mine, sir, to take that that no man else will.
Rich honesty dwells like a miser, sir, in a poor house, as your
pearl in your foul oyster.

DUKE SENIOR By my faith, he is very swift and sententious. 60

TOUCHSTONE According to the fool's bolt, sir, and such dulcet
diseases.

26 *Exeunt* . . . (*Aliena*).] Ff *Exit* Ros. and Celia. 35 *Enter* . . . *Audrey*.] Ff *Enter*
Clowne and Audrey (after l. 34). 53 God 'ild] From Ff. (As for note to in
iii 59, except Kittredge *God 'ild*). 61-62 and such dulcet diseases.] Walker

JAQUES But, for the seventh cause: how did you find the quarrel on the seventh cause?

TOUCHSTONE Upon a lie seven times removed:—bear your body more seeming, Audrey:—as thus, sir. I did dislike the cut of a certain courtier's beard. He sent me word, if I said his beard was not cut well, he was in the mind it was: this is called the Retort Courteous. If I sent him word again it was not well cut, he would send me word, he cut it to please himself: this is called the Quip Modest. If again it was not well cut, he disabled my judgement: this is called the Reply Churlish. If again it was not well cut, he would answer, I spake not true: this is called the Reproof Valiant. If again it was not well cut, he would say, I lie: this is called the Countercheck Quarrelsome. And so to the Lie Circumstantial and the Lie Direct. 65 70 75

JAQUES And how oft did you say his beard was not well cut?

TOUCHSTONE I durst go no further than the Lie Circumstantial, nor he durst not give me the Lie Direct; and so we measured swords and parted. 80

JAQUES Can you nominate in order now the degrees of the lie?

TOUCHSTONE O sir, we quarrel in print, by the book, as you have books for good manners. I will name you the degrees. The first, the Retort Courteous; the second, the Quip Modest; the third, the Reply Churlish; the fourth, the Reproof Valiant; the fifth, the Countercheck Quarrelsome; the sixth, the Lie with Circumstance; the seventh, the Lie Direct. All these you may avoid but the Lie Direct; and you may avoid that too, with an If. I knew when seven justices could not take up a quarrel, but when the parties were met themselves, one of them thought but of an If, as, 'If you said so, then I said so;' and they shook hands and swore brothers. Your If is the only peacemaker: much virtue in If. 85 90

JAQUES Is not this a rare fellow, my lord? He's as good at anything and yet a fool. 95

conjectured that only this part of the speech was Touchstone's, and allocated the first part to Jaques. Kinnear and such dulcet devices. Knight compared Launcelot's utterance, *Merchant of Venice* II ii "the young gentleman, according to the Fates and Destinies and such odd sayings, the Sisters Three and such branches of learning, is indeed deceased . . ." NCE describes as 'intentional nonsense.' Other substitutes for *diseases* are *discourses*, *phrases*, *discords*, etc. 75 so to the] F¹ so ro F³⁻⁴ so to the 82 by the book,] Campbell: SS, 57, remarks that Shakespeare almost surely had in mind the second volume of Vincentio Saviola's book on duelling, the title of which was translated into English as 'Of honor and honorable quarrels.' The full title is *Vincentio Saviolo, His Practise, in two bookes: the first intreating of the use of the Rapier and Dagger, the second of Honour and Honourable Quarrels*, London, J. Wolfe, 1594-95. (Dedicated to the Earl of Essex.)

DUKE SENIOR He uses his folly like a stalking-horse and under the presentation of that he shoots his wit.

Enter Hymen, Rosalind, and Celia.

Still Music.

HYMEN Then is there mirth in heaven,
When earthly things made even
Atone together. 100

Good Duke, receive thy daughter :
Hymen from heaven brought her,
Yea, brought her hither,
That thou mightst join her hand with his
Whose heart within his bosom is. 105

ROSALIND

(*To Duke*) To you I give myself, for I am yours.

(*To Orlando*) To you I give myself, for I am yours.

DUKE SENIOR

If there be truth in sight, you are my daughter.

ORLANDO

If there be truth in sight, you are my Rosalind.

PHEBE If sight and shape be true,
Why then, my love adieu! 110

ROSALIND

(*To Duke*) I'll have no father, if you be not he.

(*To Orlando*) I'll have no husband, if you be not he.

(*To Phebe*) Nor ne'er wed woman, if you be not she. 115

HYMEN

Peace, ho! I bar confusion.

'Tis I must make conclusion

Of these most strange events.

Here's eight that must take hands

To join in Hymen's bands,

If truth holds true contents. 120

97 *Enter . . . Celia.*] Craig and Bisson here have *Enter Hymen*, leading *Rosalind* in woman's clothes, and *Celia*. 98 Then is there . . .] On the musical setting for these lines by Dr. Arne and others see Sh. Music, 8. Of the songs by Hymen, Noble 24 remarks "It is submitted that none of these songs is by Shakespeare and that in any case there is little of interest in . . . them. This opinion as to their non-Shakespearian origin has been arrived at as the result of musical treatment applied to them by way of test." 104 *her hand*] F¹, ³ *his hand* F², ⁴ *her hand* 105 *his bosom*] Malone *her bosom* Modern editors mostly follow F *his bosom* Craig *her bosom* In also following Malone, Crawford says: "A case can, however, by casuistry be made for the reading of the Folio." 106, 107, 112, 113, 114, 121, 122, 124, 126, 139 *To . . .*] Added by Ed. 109 *sight*,] Johnson conj. and Dyce, Collier, Kinnear, Hudson and Kittredge read *shape*, See l. 110. 110-111] One line in Ff. Pope's arrangement. 120 *holds*] Singer, Kinnear *hold*

You and you no cross shall part.

To Orlando and Rosalind.

You and you are heart in heart. *To Oliver and Celia.*

You to his love must accord,

Or have a woman to your lord. *To Phebe.*

You and you are sure together, 125

As the winter to foul weather.

To Touchstone and Audrey.

Whiles a wedlock-hymn we sing,

Feed yourselves with questioning, *

That reason wonder may diminish

How thus we met, and these things finish. 130

SONG.

Wedding is great Juno's crown :

O blessed bond of board and bed!

'Tis Hymen peoples every town ;

High wedlock then be honoured.

Honour, high honour and renown, 135

To Hymen, god of every town!

DUKE SENIOR

O my dear niece, welcome thou art to me!

Even daughter, welcome, in no less degree.

PHEBE (*to Silvius*)

I will not eat my word, now thou art mine ;

Thy faith my fancy to thee doth combine. 140

Enter Jaques de Boys.

JAQUES DE BOYS

Let me have audience for a word or two.

I am the second son of old Sir Rowland,

That bring these tidings to this fair assembly.

Duke Frederick, hearing how that every day

Men of great worth resorted to this forest, 145

Addressed a mighty power, which were on foot,

In his own conduct, purposely to take

His brother here and put him to the sword.

And to the skirts of this wild wood he came,

Where, meeting with an old religious man, 150

After some question with him, was converted

Both from his enterprise and from the world,

131 Wedding is etc.] On the musical settings for these lines, see Sh. Music, 8, 9.
140 Enter . . . Boys.] Ff Enter Second Brother. The speech-prefix used for him in F¹ is 2. Bro.

His crown bequeathing to his banished brother ;
 And all their lands restored to them again
 That were with him exiled. This to be true,
 I do engage my life. 155

DUKE SENIOR Welcome, young man.
 Thou offer'st fairly to thy brothers' wedding :
 To one, his lands withheld ; and to the other,
 A land itself at large, a potent dukedom.
 First, in this forest let us do those ends 160
 That here were well begun and well begot.
 And after, every of this happy number,
 That have endured shrewd days and nights with us,
 Shall share the good of our returned fortune,
 According to the measure of their states. 165
 Meantime, forget this new-fall'n dignity,
 And fall into our rustic revelry.
 Play, music! And you brides and bridegrooms all,
 With measure heaped in joy, to th' measures fall.

JAQUES
 Sir, by your patience. If I heard you rightly,
 The Duke hath put on a religious life 170
 And thrown into neglect the pompous court?

JAQUES DE BOYS He hath.

JAQUES
 To him will I : out of these convertites
 There is much matter to be heard and learned. 175
 (*To Duke Senior*) You to your former honour I bequeath ;
 Your patience and your virtue well deserves it ;
 (*To Orlando*) You to a love, that your true faith doth merit ;
 (*To Oliver*) You to your land, and love, and great allies ;
 (*To Silvius*) You to a long and well-deservéd bed ; 180
 (*To Touchstone*) And you to wrangling, for thy loving voyage
 Is but for two months victualled. So, to your pleasures.
 I am for other than for dancing measures.

DUKE SENIOR Stay, Jaques, stay.

JAQUES
 To see no pastime I. What you would have 185
 I'll stay to know at your abandoned cave. *Exit.*

DUKE SENIOR
 Proceed, proceed. We will begin these rites,
 As we do trust they'll end, in true delights. *A dance.*

154 them] Ff *him* Rowe's emendation. 169 th'] Cam, Craig and others *the*
 176, 178-181] (*To . . .*) Added by Rowe. 177 deserves] Craig *deserve* 187 We
 will] F¹ *wee'l* 188 *A dance.*] Added by Capell. F¹ here has *Exit*.

EPILOGUE

ROSALIND It is not the fashion to see the lady the epilogue; but it is no more unhandsome than to see the lord the prologue. If it be true that good wine needs no bush, 'tis true that a good play needs no epilogue. Yet to good wine they do use good bushes; and good plays prove the better by the help of good epilogues. 5
 What a case am I in then, that am neither a good epilogue nor cannot insinuate with you in the behalf of a good play! I am not furnished like a beggar, therefore to beg will not become me. My way is to conjure you; and I'll begin with the women. I charge you, O women, for the love you bear to men, to like as 10
 much of this play as please you; and I charge you, O men, for the love you bear to women,—as I perceive by your simp'ring, none of you hates them,—that between you and the women the play may please. If I were a woman I would kiss as many of you as had beards that pleased me, complexions that liked me and 15
 breaths that I defied not: and, I am sure, as many as have good beards or good faces or sweet breaths will, for my kind offer, when I make curtsy, bid me farewell. *Exeunt.*

EPILOGUE.] Not in Ff. Added by Theobald. 12 simp'ring.] Cam, Craig and others *simpering*. 18 curtsy,] Keightley *courtesy*, *Exeunt.*] F¹ Exit. *FINIS.*

